

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3217.

SATURDAY, JUNE 22, 1889.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF LITERATURE.—This Society will meet on WEDNESDAY EVENING, the 20th inst., at 8 o'clock, at their Rooms, 21, D'ishay-street, St. James's Park, when a Paper will be read by Mr. J. CHURTON COLLINS, M.A., upon the 'Ethics of Sophocles and Shakespeare.'
E. GILBERT HIGHTON, M.A., Secretary.

VICTORIA INSTITUTE.—ANNUAL MEETING.
Sir GEORGE GABRIEL STOKES, Bart. P.R.S., President, in the Chair. MONDAY, July 1st, at 8 o'clock. Address by Professor A. H. SAYCE, LL.D.
1a, Adelphi-terrace, Charing Cross, London.

ARUNDEL SOCIETY.—NATIONAL GALLERY.
—In accordance with the Resolution passed at the last Annual General Meeting, the Collection of Water-Colour Copies, from ancient Italian, Flemish, and German Masters, which have been published in Chromolithography, has been lent to the Trustees of the NATIONAL GALLERY, and is now exhibited in two lower Rooms of that building. The remaining Collection of Unpublished Drawings, amounting to nearly 200, may still be seen at the Society's Gallery, from 10 till 5, Saturdays, 10 to 4. Admission free. D. H. GORDON, Secretary.
19, St. James's-street, S.W.

ARUNDEL SOCIETY.—ADMISSION OF NEW MEMBERS.—It has been resolved to-day by the Council that all persons who may enter as Members of the Society during the present year shall be immediately promoted to the Class of Second Subscribers, instead of remaining for some time in the Class of Associates as formerly.
By Order, D. H. GORDON, Secretary.
19, St. James's-street, S.W., May 15, 1889.

ARTS and CRAFTS EXHIBITION SOCIETY.—NEXT EXHIBITION in the NEW GALLERY, Open MONDAY, October 7. Full particulars of the EXHIBITION, 45, Great Marlborough-street, W.

GROSVENOR GALLERY.
NOW OPEN, 9 A.M. to 7 P.M.
SUMMER EXHIBITION.
Admission, One Shilling.

DUNDEE ANNUAL FINE-ART EXHIBITION.
The ELEVENTH ANNUAL EXHIBITION will be OPENED, probably early in OCTOBER, in the Victoria Art Galleries, the New Wing added to the Albert Institute of Literature, Science, and Art. This New Wing includes a suite of fine large galleries, all lighted, fitted with the Electric Light, and the most recent improvements in the effective display of Works of Art. Former Exhibitions have been exceptionally successful; the sales one year amounted to £400, and the average of the whole to Five Thousand Guineas—results, relatively to the population, the best yet attained in the province. Circulars may be obtained from the London Agent, Mr. J. ROBERT, 11, Nassau-street, W.C.; or from the Hon. Secretary, JOHN MACLAUCHLAN, Albert Institute, Dundee.

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Birmingham, June 19th, 1889.

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Applications, with testimonials, will be received by the undersigned until the 15th August for the CHAIR of LOGIC and METAPHYSICS in the University of Toronto. Salary 3,000 dollars per annum.
GEO. W. ROSS, Minister of Education.
Education Department (Ontario), Canada,
Toronto, 6th June, 1889.

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The WINTER SESSION begins on OCTOBER 1.
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CONTENTS.

THE SUPPRESSION OF THE ENGLISH MONASTERIES ...	783
THE PLEASURES AND PAINS OF LIFE ...	784
THE HISTORY OF THE ROYAL ENGINEERS ...	785
THE LITERATURE OF SPORT ...	786
NOVELS OF THE WEEK ...	787
A HISTORY OF THE FORESHORE ...	788
RECENT VERSE ...	788
BOOKS FOR THE YOUNG ...	789
LIBRARY TABLE—LIST OF NEW BOOKS ...	789—792
CADGING FOR FREE COPIES; SALE; THE 'CENTURY DICTIONARY'; THE MANUSCRIPTS OF MOUNT ATHOS ...	792—793
LITERARY GOSSIP ...	794
SCIENCE—WAKE ON MARRIAGE AND KINSHIP; DR. J. PERCY, F.R.S.; MR. H. W. BRISTOW, F.R.S.; SOCIETIES; MEETINGS; GOSSIP ...	794—797
FINE ARTS—THE ROYAL ACADEMY; SALE; GOSSIP ...	797—800
MUSIC—WEEK; LIBRARY TABLE; GOSSIP; CONCERTS ...	800—802
DRAMA—WEEK; GOSSIP ...	802

LITERATURE

Henry VIII. and the English Monasteries: an Attempt to illustrate the History of their Suppression. By Francis Aidan Gasquet, Monk of the Order of St. Benedict. 2 vols. (Hodges.)

(First Notice.)

It was remarked not long ago in these columns that a volume recently issued by the Camden Society would probably go far to modify the popular impression of the awful immoralities supposed to have prevailed in English monasteries at the time of their suppression. The work before us naturally has a similar tendency, and although avowedly written by one who is himself a monk and makes no secret of his sympathies, yet being published in the ordinary way, and not for the exclusive benefit of a learned society, it will assuredly find many more readers than Dr. Jessopp's lively preface to the 'Norwich Visitations.' It will, moreover, undoubtedly command all the attention and respect due to careful and candid investigation—not, perhaps, wholly free from inevitable bias, but, so far as intention goes, impartial and truthseeking—on a subject hitherto involved in much obscurity.

The only criticism we are disposed to make in this matter is that Mr. Gasquet has scarcely done himself justice in the statement of his own position. In a preliminary address to the reader he declares that he has "striven to avoid anything like presenting or pleading a case," but that he has insisted more on the facts which tell in favour of the monasteries than on those which tell against them, because the latter are sufficiently well known, having been "repeated, improved on, and emphasized for three centuries and a half." Now surely it must be sufficiently evident to every reader of Mr. Gasquet's book that the "facts," whether for or against monastic purity in the sixteenth century, are precisely what have not been sufficiently well known hitherto, and that what the public has been familiar with for centuries is merely the allegations of Henry VIII.'s visitors, mixed up with a general impression of the idleness and inutility of monastic life at all times. Such investigations as those which Mr. Gasquet has been pursuing unveil "facts" for the first time, and how far these are to the

credit or discredit of the monks in Henry VIII.'s day is a question which must be studied free from prejudice by the light of the facts themselves. Mr. Gasquet would, indeed, have stated a case if he had presented the facts on one side only, or even if he had ignored the old evidences, such as they are, of monastic depravity and licentiousness. But, so far as we can see, he has not attempted to conceal anything that might be interpreted injuriously; and as to the old accusations, he has simply endeavoured to show by the light of concurrent documents in what manner and under what influences they were concocted.

The time has probably not yet come for pronouncing a full and decisive judgment on the general condition of the old monastic life in England. In some instances here and there the completeness of Mr. Gasquet's vindication may seem open to question. But there can be no hesitation in saying that a very strong case is made out against the credibility of the accusations as a whole. It is difficult, indeed, to conceive, apart from positive evidence one way or other, that such abodes of vice and idleness as monasteries are often supposed to have been could have lasted for centuries in the land; still more, that they should have continued popular, as we know they did, even to the very last, for their suppression was clearly one of the main causes of the single great and formidable insurrection of Henry VIII.'s reign. "The abbey," said Aske, the leader of that movement,

"were one of the beauties of this realm to all men and strangers passing through the same. Also all gentlemen were much succoured in their needs, with many their young sons there assisted, and in nunneries their daughters brought up in virtue, and also their evidences [i.e., title deeds] and money left to the use of infants in abbey hands—always sure there. And such abbays as were near the danger of sea banks were great maintainers of sea walls and dykes, maintainers and builders of bridges and highways and such other things for the commonwealth."

Even if it should be found that contemporary accusations deserve a respectful hearing, contemporary testimony such as this to the value and usefulness of monasteries ought surely to go for much in their favour.

But the best way, undoubtedly, to examine the whole subject is to treat of matters, as Mr. Gasquet does, in the historical order. And we may here observe that if there is anything in the work before us that leaves the mind to some extent unsatisfied, it is chiefly due to the fact that it does not go far beyond the limit which the author's aim appears to have imposed upon him. The book is "an attempt to illustrate" the story of the suppression of the monasteries, and is therefore confined as much as possible to one particular aspect of social and political history. To do complete justice even to this one subject we cannot help feeling that a larger view is necessary of all the different aspects of Henry VIII.'s government. Readers require to realize the whole story of his despotism, his greed, his wilfulness, his finance, his extortions, his foreign and domestic diplomacy. Mr. Gasquet himself is quite conscious that all these subjects hang together, and he is compelled to go into each of them to an extent which is evidently a considerable tax upon his powers.

Moreover, he has felt bound, like most historians, to write an introductory chapter—a task which it is always difficult for any but a really great historian to achieve successfully. If it was necessary to do this, he might perhaps as well have confined it to matters directly bearing on his subject, leaving the effects of the Black Death and the Wars of the Roses to be discussed by others.

His remarks on these subjects no doubt are brief, but he really enters on his work in the second chapter, which, though preliminary no less than the first, is less discursive, and has a direct bearing on the main question. It is, in fact, a record of the precedents which existed for the suppression of monasteries before the reign of Henry VIII. Except the obscure and unpleasant case of the Knights Templars, the most important of these was that of the alien priories suppressed for political reasons during the French wars, and for a time partly restored, though some of their endowments were appropriated by William of Wykeham to the foundation of New College, Oxford. At a later date also some few monasteries were suppressed by Papal bulls, and their revenues bestowed by Bishop Waynfleet and others on similar educational establishments. Cardinal Wolsey then followed with a scheme for a somewhat larger suppression. He obtained bulls to convert the revenues of a number of small houses to the use of his two intended colleges at Ipswich and Oxford; but royal avarice swamped the one entirely and absorbed a great portion of the proposed maintenance of the other, while appropriating to itself the whole merit of the foundation. It was with the fall of the great cardinal that the work of confiscation really began, for hitherto any suppression of monasteries no longer needed had been always accompanied by a transference of their revenues to kindred objects, either pious or educational. Yet it must be owned that even in Wolsey's suppression abuses had crept in which paved the way for spoliation. His agents had itching palms and were certainly unscrupulous. Their doings gave rise to not a little outcry in Kent, and were dexterously used by the cardinal's enemies as articles of impeachment upon his fall. And it may be added, though Mr. Gasquet does not mention the fact, that the chief offender, afterwards the most powerful subject in England, had at this time a very narrow escape from punishment. His name was Thomas Cromwell.

It was in Wolsey's service that Cromwell first learned how monasteries could be visited and suppressed and yield a rich harvest of gain to their oppressor, provided he was sufficiently protected by authority in his misdeeds. He rose to power and influence by the very cause which led to his master's overthrow. For when the question arose as to Henry VIII.'s divorce from Katharine of Arragon, there were limits beyond which even Wolsey, as a Churchman, could not go. He could get a legate commission from the Pope to have the cause tried in England before himself and Campeggio, and he would have made the judgment a foregone conclusion if he could possibly have done so. But when, after all the solemn sittings at Blackfriars, his colleague adjourned the cause to allow of its being

revoked to Rome, Wolsey was powerless to control the final issue. He fell, and Cromwell soon stepped into his place. Cromwell's bark sailed gaily before the breeze of royal supremacy in the Church. He became the all-powerful administrator of a new system, utterly relentless towards all who stood in the way. The Nun of Kent, the Carthusians, Bishop Fisher, and Sir Thomas More fell victims successively to a tyranny in Church and State whose main object was simply to justify the king's marriage with Anne Boleyn.

The successive steps by which the final ruin of the monasteries was achieved were, first, a royal commission for their visitation; second, an Act of Parliament for the suppression of houses that did not possess revenues of 200*l.* a year each; and third, a series of enforced surrenders supplemented by confiscations for treason in the case of abbots and priors who declined to betray their trusts. The power of visiting monasteries hitherto exercised by bishops in the name of the Pope was given to the king by Act of Parliament; and royal commissioners were appointed to exercise it in the king's name. It is on the doings of these worthies and the value of the statistics that they professed to have gathered that the chief controversy turns. Into this subject we can hardly afford to enter further than just to hint that the readers of Green's 'Short History' and Mr. Seebohm's 'Protestant Revolution'—the latter, he it remarked, a work intended for schools—will learn from Mr. Gasquet what very slender grounds there are for the belief that "two-thirds of the monks were leading vicious lives under cover of their cowls and hoods."

The character of Cromwell's visitors, in truth, will not stand inquiry, and the rapidity with which they did their work over a great part of England would be more than suspicious, even if we did not find evidence in their own correspondence that the guilt of the inmates of religious houses was occasionally prejudged. The mysterious "black book" which was the fruit of their investigations, and which is supposed to have been read in Parliament to show the enormities committed within the walls of monasteries, was believed by Burnet to have been destroyed in Mary's reign lest it should carry evidence to posterity of abuses which all true Papists desired to conceal. But though Mary did institute a commission to search for "divers infamous scrutinies taken in abbeyes," later writers have reasonably doubted whether this implied an intention of destroying them, and see no evidence that any such records were destroyed in fact. Mr. Gasquet is not the first writer who has doubted whether any such book as the "black book" ever existed. But what it contained, if it did exist, is a question still more difficult to answer. Judging from the use which is said to have been made of it, Lingard supposed that it reported sloth and immorality as prevalent in the smaller and less wealthy monasteries, while better regularity and discipline prevailed in the greater. Unfortunately for this view, the only authentic documents we possess as to the results of the visitors' inquiries show that gross vice prevailed in many monasteries both small and great, and that some of the wealthiest abbays were the filthiest dens of

all. For this was the sum and substance of those infamous "Comperata" which the visitors Legh and Layton gave to Cromwell as the results of their investigations in their rapid scamper through England. They contained a catalogue of the monasteries visited, of the crimes perpetrated and the superstitions cherished in each; and if the result is to be credited at all, the greater abbays were in many cases by far the worst regulated and the most depraved.

Was this, then, the document which, being read in Parliament, led, as some have supposed from the words of Latimer, to a general cry of "Down with them!" Surely not, for the Act then passed went directly in the teeth of this evidence, declaring in its preamble that good discipline prevailed in the larger monasteries, but that in houses with fewer than twelve inmates "manifest sin, vicious, carnal, and abominable living," were "daily used and committed commonly." The framers of the Act, if they knew the substance of the visitors' reports, clearly attached no credit to them whatever; and it is more than doubtful whether anybody else believed them. For it is not a little remarkable that just after the Act passed a number of local gentlemen, being appointed royal commissioners to inquire chiefly into the financial condition of the monasteries, but into their moral condition likewise, came generally to a very favourable conclusion as regards the latter, and reported especially as to the good and virtuous conversation of the monks in many of those houses which stood worst in the "Comperata." The truth would, therefore, seem to be that the "Comperata" were nothing but private reports to the king and Cromwell, of the substance of which Parliament was informed no further than suited the king and Cromwell's purpose. Indeed, the Act itself distinctly states that it was founded upon a declaration made to Parliament by the king, the truth of which the king himself knew not merely from the reports of his visitors, but from other credible sources not specifically mentioned. The modern reader may certainly put what value he pleases on evidence such as this; and perhaps he may also ask himself how it came about that a king not distinguished for liberality gave pensions, as Mr. Gasquet finds to be the case, to more than one-third of the monks incriminated by name by his visitors. The royal visitation was doubtless intended to prepare the way for the extinction of the monasteries by defamatory reports. But this was not its only object. It was also intended to lay heavy burdens on the monks with the view of making monastic life intolerable to themselves, so as to encourage insubordination and gradually to make many of the heads of these houses ready for very weariness to surrender their trusts. At least, this undoubtedly was the ultimate effect, and if it was not contemplated from the first, a more immediate result which is no less real is confessed by the visitors in their letters to Cromwell as a distinct aim of their exertions. By laying on the monasteries a set of injunctions framed in the spirit of antiquated rules impossible of observance, the heads would be driven to sue to Cromwell for a relaxation of their severity, and, having thus acknowledged the authority

of the king's vicegerent in ecclesiastical matters, would be entirely at his mercy for ever after. Among other things, the monks were absolutely forbidden on any pretence whatever to go beyond the precincts of their monasteries, "which I assure you," wrote Legh to Cromwell, "grieveth the heads not a little, as ye shall perceive by the instant suits they shall make to the king's grace and to you."

But all this while we have scarcely come to the threshold of the main subject, which is not the visitation of the monasteries, but the work of their suppression. This, however, Mr. Gasquet himself has been obliged to reserve for his second volume, and we, too, must reserve it for a second article.

The Pleasures of Life. Part II. By Sir John Lubbock. (Macmillan & Co.)

The Pains of Life. By Frank Govett. (Son-nenschein & Co.)

IF Sir John Lubbock reads the work which is here coupled with the second part of the amiable selection from his commonplace book which he calls 'The Pleasures of Life,' he will surely think that he has been rather hardly treated. Being, as he told his readers, very subject to low spirits, and having, like many other studious persons, found comfort and encouragement in his books, and more especially in the words in which poets and moralists have set forth natural and moral beauty, he thought, like a kind-hearted man, that he might do a service to others by dispensing to them little doses of his own favourite prescriptions. That he was not wholly unwarranted in this belief is pretty well proved by the fact that thirteen editions—thirteen consignments, let us say, of the panacea—have been consumed in little over a year. It is no answer to say that any quack medicine may command as great a sale without being thereby proved to be efficient. In physical ailments the removal of a symptom may only mean that a worse disorder is substituted for the original one, or even that the original one has been driven to some deeper-seated organ; but in the case of "low spirits" the symptom and the complaint are identical. If a man feels cheerful, he is cheerful. But then comes Mr. Govett, in the flush of youth, the heyday of pessimism, and says to the poor creature who thinks he has done himself a little good: Confound you, sir! Do not you know that you are "ineligible to the sources of happiness"? (The phrase is his own; if it is obscure we are not to blame.) Then he proceeds to speak of "the urgency of radical changes in the Constitution"; as if that was the first matter suggested to a thoughtful man by the perusal of a collection of soothing extracts from the poets and moralists. And so he goes on through nearly two hundred pages, scolding away at poor Sir John, and pounding him back with quotations, brass (or rather lead) for his gold, Mill for Wordsworth, Bain for Shelley, and a cheerful German work called 'Quintessenz des Socialismus' (in the original), to countervail, we presume, the united malign influences of Shakspeare, Milton, Epictetus, and Marcus Aurelius. The odd thing is that he himself blames "Temperance enthusiasts" who "scold wretched helots for seeking a brief respite from poverty and squalor in the fumes of gin." Gin does not suit every-

body; and why should not a few of the wretched helots seek a similar respite in Sir John Lubbock's anthology? It is clear that they do so; for we can hardly suppose that the thirteen editions have all gone to swell the libraries of the opulent—those to whom, as apparently to Mr. Govett, the mention of wine and fruit suggests mainly "pine-apples and '42 [sic] port." So far as we remember, Sir John never pretended that his little book was going to remove poverty or disease from the world, or even to alleviate the lot of every sufferer; but why any one should be less qualified to pursue these or other high aims because he has been taught to delight in Milton's lines about the breath of morn and the charm of earliest birds passes our comprehension. Because there are cakes and ale is no man to be virtuous? Even Mr. Govett, consumed as he is with the desire to find everything for the worst in this worst of all possible worlds, might find that a little attention spared from the 'Quintessence of Socialism' and bestowed on some of Sir John Lubbock's favourite writers would materially improve his literary style, and thus diminish—at least for his readers—one of the "pains of life."

To turn to Sir John himself. We can hardly think that he was well advised in repeating his venture. A book of this kind should at least wear the appearance of complete spontaneity. It should be, as it were, the "Ausbruch," the natural overflow from the ripe fulness of the author's reading. A sequel always has a look of having been written to order, and is in danger of becoming somewhat perfunctory. Such a sentence as

"The night, again, varies like the day. Sometimes shrouded by a canopy of darkness, sometimes lit up by millions of brilliant worlds, sometimes bathed in the light of a moon, which never retains the same form for two nights together,"

can hardly be said to justify its existence either as a contribution to knowledge or as a striking or novel presentment of well-known facts. It is too obviously due to the necessity for making another volume about the same size as the first. Elsewhere a well-known passage from Milton is misquoted and ascribed to Wordsworth; and in an almost equally well-known passage from the 'De Senectute,' through careless arrangement, Cicero is made to speak of "my son Cato." When a writer of habitual scientific accuracy makes slips like these it is pretty clear that his heart is not in his work.

History of the Corps of Royal Engineers. By Major-General Whitworth Porter, Royal Engineers. 2 vols. (Longmans & Co.)

In the preface of this valuable work General Porter explains the principal cause of there having hitherto been no history published of the services of the Royal Engineers, and clearly shows that, as one of the natural consequences of recent military regulations, increased activity in the supply of warlike literature may be expected. In his own case the outcome is a book involving in its production great industry and much literary skill. Throughout two well-filled volumes—and especially in the first, which may be said to contain the history proper—

the style is clear and businesslike, in marked contrast with that diffuse verbiage by which modern compilations on military history are often rendered ridiculous.

As a permanent branch of the forces of the realm the King's Engineers, as they were then termed, may be said to date their foundation in a corporate capacity from the Restoration. In 1716, mainly because by the Peace of Utrecht the fortresses of Gibraltar and Minorca had become British territory, the establishment of Engineers was considerably increased, whilst its grades were reorganized; and on that account this is the year which General Porter assigns for the fundamental institution of the corps. But therein he makes a mistake, for that year was the birth date of its eldest child, now known as the Royal Regiment of Artillery, which was then separated from the Engineers, and soon afterwards developed into an independent branch of the army. During the wars of William III. and Queen Anne, as General Porter amply demonstrates, the artillery of an army or fortress was embraced in what was called the Train, a body to whom were entrusted the care and management of all engines, guns, intrenching implements, and warlike matériel. It was by this Train that the equipage or stock-in-trade of the Engineers was furnished, and, as a rule, its *personnel*—whether serving with armies in field operations, constituting siege trains, or sharing in the defence of fortresses—was commanded by the Chief Engineer; but even when the actual commander of the Train was an artilleryman its general direction and employment was controlled by the Engineers, who were responsible for all military work of a scientific nature. The arrangement was not without its advantages; but when the art of gunnery improved and the powers of cannon became recognized, especially their mobility in the field, the conversion of the artillery into a distinct arm was the natural consequence.

As has been already stated, it was principally owing to the War of the Succession that the King's Engineers and the Royal Artillery were divided; yet it seems a pity that to the more important phase of that struggle which took place in Flanders under the eye of the Duke of Marlborough—a leader who took much interest in all engineering and artillery matters—General Porter has devoted so small a space and so insignificant a record. Not only during this prolonged conflict—in which the fortress warfare was on a scale almost gigantic—but also in the reign of George I., when the Engineers were reorganized and the Artillery formally established, was Marlborough, as Master General of the Ordnance, the military and administrative head of these two bodies; whilst it is evident that with Brigadier-General Holcroft Blood, Col. Michael Richards, and Col. John Armstrong, the three leading Engineers who served under him—the former commanding his Train at Blenheim and Ramilies, and the two latter being subsequently his principal agents on the Board of Ordnance—he entertained very confidential intercourse. Yet in regard to the great sieges of Lille, Tournay, Mons, Douay, Bouchain, and practically the whole of the engineering operations in Flanders during the campaigns

of ten years, except for a few desultory brief notices, General Porter's history is almost a blank. On the other hand, he devotes considerable attention to the struggle in Spain, and undoubtedly it presents much of interest and variety; but in actual importance the Spanish sieges cannot compare with those vast undertakings in the Low Countries by which Marlborough and Prince Eugene gradually sapped the strength and mined the spirit of the ambitious French king. In connexion with the struggle in Spain General Porter devotes some four pages to the 'Memoirs of Capt. Carleton'; and although he quotes Col. Parnell's summary of his arguments for the spuriousness of that work, and does not attempt to disprove them, yet he certainly labours to show that the unfortunate Carleton—who five years previously had been cashiered from Tiffin's regiment of foot for conduct little short of disgraceful—was to all intents and purposes an Engineer officer. On p. 132 he says:—

"Taking the total number of Engineers serving with the separate Trains.....we may assume that the following list is not far wrong:—Lewis Petit, James Petit," &c.

He then goes on:—

"Besides these ten John Hanway was at Alicante, and George Carleton at Denia."

Now it seems certain that not only did Carleton never act as an Engineer officer, but also that during the whole time he was in Spain he had no military appointment or fixed standing of any sort or nature. In regard to a petition he put forward after his return to England he was officially described as having been "a volunteer without a particular post"; and recent researches in Dublin render it almost indubitable that when in Spain he must have existed mainly by picking up odd jobs where he could, especially from Engineer or Train officers, and living entirely from hand to mouth. That he never received there a penny of actual pay is unquestionable; and so far as can be ascertained he subsisted chiefly on scraps of prize-money and plunder, or on the charity of kindly disposed officers. To place Carleton, therefore, on the same footing as Brigadier-General Lewis Petit (one of the most distinguished of Queen Anne's Engineers), and to imply that this black sheep was actually one of the ancestors of the Royal Engineers, is, we think, somewhat derogatory to the reputation of that corps.

There is much of interest about General Porter's account of the Crimean War of 1854-5; and since it was for good service at the siege of Sebastopol that he himself gained promotion, it may readily be conceived that his story of that important enterprise loses nothing in accuracy and value. Here, if anywhere, the Queen's Engineers proved their mettle and demonstrated their devotedness, gallantry, and capacity; and in passing it may not, perhaps, be inappropriate to remark that not one of these scientific officers—whose warlike attainments showed at that time to advantage when judged with those of their French and Russian comrades—was reared by the modern process of competitive examination. Notwithstanding, however, the bright deeds of the Engineers at this great siege, we cannot but hold the opinion that in committing

them to such a trial of their skill their chief, Sir John Burgoyne, made an error in judgment. By his conception of a flank march to the south side of the fortress after the defeat of the Russians at the Alma, in substitution for the more natural sequel of an immediate *coup de main* on the weak and ill-defended northern works, he certainly laid the foundation of that prolonged attack on what was in reality a huge fortified camp defended by an army, which chained our forces for nearly a year to the barren Crimean steppes. In his reasoning on this point General Porter is singularly weak, for he argues that it was the protracted character of the fine defence that was fatal to the Russian cause, since by the time the place fell "the loss of her stronghold led to her suing for peace," which, he says, would not have been the case if it had been captured in the first onset. But this last assertion is without authority, and there is no reason to suppose that when she found she had lost her Black Sea arsenal, and that her enemies were almost as fresh as when they commenced the war, she could have entertained any hope of inflicting further blows on Turkey. Indeed, the fact of the English and French governments uniting to plan a great joint expedition against Sebastopol is of itself a proof that in their estimation the capture of that powerful *dépôt* would end the war, as, indeed, eventually it did. But how immense would have been the benefit to the nation if by any means our army could have been spared the terrible losses and privations to which they were exposed during the dreadful winter of 1854-5! Moreover, all the severe casualties of the engagements at Balaclava, Inkerman, the Tchernaya, and the siege itself would have been avoided; and in speaking of the narrowness of our escape at Inkerman the author himself says:—"Nothing but the undaunted steadiness of the British infantry saved the country from a disaster almost without a parallel."

With an account of the China War of 1857-60 the first volume is brought to a close, and if the whole book had also here terminated its military value would have been much enhanced; for the second volume treats chiefly of peace services and civil work (mostly of an exceptional character), and throughout is mainly concerned with the doings of living officers. Such wars as it deals with are many of them of what may be called the police species, and all of them have occurred too recently to be as yet proper subjects for sober judgment. Within the domain of incontestable history the struggles in Abyssinia (1867-8), Ashanti (1873-4), South Africa (1879-85), Afghanistan (1879-1881), and Egypt (1882-5) can hardly yet be said to have entered; and if we have remained for nearly two centuries without a narrative of the scientific fighting of the stirring times of Marlborough, surely we may not irrationally wait a little more than four years for a record of the engineering deeds of such an event as the Bechuanaland Expedition of 1885, where there was no fighting at all, and apparently no enemy. Withal, in a national record such as is supplied by General Porter's history the details of these petty modern conflicts are given with too great copiousness, and the space they occupy is out of all proportion to that assigned to the more important

European expeditions and campaigns of the eighteenth century. However, if the insertion of these modern wars be permissible, it seems quite unintelligible why one of the most trying and prolonged of all, viz., the New Zealand one of 1860-66, should have been completely omitted; for therein the Engineers took a prominent part, whilst their Maori foes, in point of bravery, steadiness, and trenching skill, were no whit behind Europeans. The ample account of the peaceful deeds of the Royal Engineers seems to be, on the whole, out of keeping with the military history, and so far as the student or general reader is concerned, it tends to detract from the interest of the whole book. At the same time such of the biographical sketches with which the work closes as relate to officers who have become distinguished by labours of a purely civil nature might well have been omitted, whilst the others would have found a more fitting position as foot-notes to the portions of the text recounting the operations in which those officers shared. By confining the narrative to warlike records, and by a little alteration of arrangement, with an extension of literary research, a complete and original military history of the engineering operations of the British army down to the end of the Crimean War might readily have been evolved, in which, too, by relegating statistical, official, and personal details to foot-notes and appendices, the text might have formed a more continuous narrative. Such a work would probably have been both more attractive and more lasting than the book as it now stands; but, nevertheless, the thanks of the army in general and of the Royal Engineers in particular are eminently due to General Porter for an almost exhaustive record of a branch of the national service which every day is increasing in importance.

THE LITERATURE OF SPORT.

The Sportsman's Eden. By Clive Phillipps-Wolley. (Bentley & Son.)

Powder, Spur, and Spear: a Sporting Medley.

By J. Moray Brown. (Chapman & Hall.)

"THE SPORTSMAN'S EDEN" is described in a series of letters written by the author for the benefit of his friends in England, and recounting his experiences of an autumn passed in Canada. These letters are plain, unpretending descriptions, such as any sportsman fairly capable of wielding a pen as well as a gun might send home for the benefit of his family circle. When the author reached Hope, a station on the Fraser river, he found himself in a country full of game and fish. He writes:—

"The trail through the Hope mountains leads through heavily timbered gorges.....The road at last took a turn under a steep moraine on whose grey sides the frosts and damps of midnight seem to hang 'from everlasting to everlasting,' while round it fire and ice-slide had worked grim chaos among the old pine trees. We were distinctly depressed here, both horse and I, when suddenly the only ray of sunlight, which had ever invaded this dark profound, struck on a brown mass in the path in front of us, not ten paces from Buckskin's nose. Silently it rose upright, making as far as I could hear no sound at all. Buckskin simply sat down, her fore legs stuck straight out and her ears pricked, frozen with fright. Like a stage-demon the grizzly had risen from the path in front of us without warning of any sort."

The bear vanished into the bushes without receiving a shot, though the author followed it up, and was fortunate enough to kill it later on. He had not in the long run much real success in the pursuit of bears, although he had a good deal of sport with lesser game, but his adventures in search of it were neither exciting nor novel. He is, however, well versed in sporting subjects, and his criticisms of the adventures of others pursuing the game of the country are entertaining and may at the same time prove useful to those desirous of following his footsteps.

Mr. Phillipps-Wolley says that "hounding" is the universal form of sport in the Adirondacks, and that in his experience the true American hates exercise, and to this failing he attributes the popularity of hounding and duck shooting. The hounds, it seems, are the only interesting element in the former style of sport. The tracker takes all the hounds, and visits the feeding grounds of the deer until he finds a fresh track leading to the spot on which the stag has couched for the day. If the dogs own to the track the man slips a single hound and goes on. More than one dog is never slipped on the same track. When once the deer is roused the chase lasts on an average about a couple of hours, and finally drives the quarry to the guns. "I remember," says Mr. Phillipps-Wolley,

"in Ayrshire, a celebrated hound named Woodman, which stuck to a roe-deer for fourteen miles, bringing the roe back to be shot at the point at which it was roused, and this was rightly thought an unusually fine performance, but it would be only an ordinary day's work for one of these underbred Yankee deer hounds."

In all his rambles the author was continually on the look-out for fishing, but did not meet much success compared with that of those who in previous years have explored the rivers and lakes of the country. At Lake George, for instance, where he expected good sport, he was disappointed. He sought out the professional angler of the water, who remarked:—

"When I first came here there were abundance of fish in the lakes, but it is not worth your while putting those things together now" (pointing to the author's pile of rods). "There are some splendid twenty-pound lake trout still; but these lie very deep in the lakes, and you don't get many of them."

The old fisherman proceeded to inform the author, with American exaggeration, that it was only necessary in the days of his youth to sprinkle the sides of his boat with molasses, on which the flies settled in thousands, and the trout in their anxiety to procure their food—the insects—would often jump into the boat, and that the trouble in those days was not to catch a boat-load of fish, but rather to get safe to shore before the weight of the captured trout sank the boat!

Mr. Phillipps-Wolley in our opinion gives in his last letter and postscript the most useful matter contained in his work, a short *résumé* of the game laws of the different provinces of Canada as they stand at present. It seems that Canada labours under many disadvantages in her attempt to protect her great game, chiefly because the Indian still exists and is not amenable to law, and kills game in and out of season as fancy or necessity prompts him. In these last few pages, too, there is a large amount of information concerning British Columbia, both as to the

sport likely to be obtained and the outfit necessary to obtain it; and we strongly advise any intending travellers to those regions to peruse what Mr. Philipps-Wolley says on these points.

Mr. Moray Brown's volume is indeed a medley. He takes his readers from a day at the rabbits in England to an adventure on the Indus. Then he harks back to his experiences in the hunting field at home, and at one bound returns to India after tigers; and so does he continue throughout his work. In fact, 'Powder, Spur, and Spear' is a disjointed narrative of the author's sporting adventures both at home and abroad, strung together in the form of unnumbered chapters just as fancy prompts him.

We have seldom read a preface more likely to deter a reader from perusing the pages that follow it. The author says, for example:—

"These stories were not written with any view of imparting instruction, but merely to while away an idle hour, and in the hope their perusal might afford some little amusement to the reader.....With this apology I venture to launch the work to sink or swim on its merits, only asking the reader not to be too hard in his criticisms on the writing of one who, whatever he may know about sport, has had but little experience in the more difficult task of clothing his descriptions of it in suitable language."

That this apology is needed we quite agree. The author indulges in much silly slang. Nor are his continual references to food and drink less distasteful. It is not in the least interesting to read, "After a split whiskey and soda, we go down to the game larder and inspect our bag"; for though the success of the sportsman and the number of partridges and pheasants he killed may be of some importance, the style of refreshment he indulged in before counting his game most certainly is not.

Mr. Moray Brown asserts in his preface that every experience he retails is strictly true, with the exception of the story entitled 'The Biter Bit.' Surely he does not expect his reader to view the long anecdote entitled 'The Tale of a Tattoo,' being the experiences of an Indian pony, as even founded on fact.

The only chapter in the book that contains an exciting description of sport enjoyed by the author is 'Some Panther and Tiger Talk,' where he describes a charging tiger, and gives a picture of the tiger coming at him open-mouthed; but fortunately for his safety we perceive there are no fewer than three other sportsmen taking steady aim at the beast, and within the distance of but a few yards. The chapter entitled 'A Day's Rough Shooting,' were it not laden with many unnecessary criticisms, would be pleasant reading enough, though the sport described is such as thousands partake of daily during the season, and is hardly worth setting down in print merely to show that the author is as fond of a "rough day's sport" and a small bag as anybody else.

The descriptions generally are carelessly worded and badly expressed, and of Mr. Moray Brown's eleven chapters several might be eliminated with advantage in a future edition. The cuts, however, represent cleverly and truthfully the scenes they

illustrate, the only uninteresting one being that facing p. 61, in which two ponies are supposed to be holding a conversation.

NOVELS OF THE WEEK.

A Window in Thrums. By J. M. Barrie. (Hodder & Stoughton.)

Whims. By Wanderer. (Gilbert & Rivington.)

Strange Secrets. Told by Percy Fitzgerald, Florence Marryat, &c. (Chatto & Windus.)

That Frenchman! By Archibald Clavering Gunter. (Routledge & Sons.)

Was She Good or Bad? By William Minto. (Chatto & Windus.)

Passe Rose. By Arthur Sherburne Hardy. (Sampson Low & Co.)

Bouche Close. Par Léon de Tinseau. (Paris, Calmann Lévy.)

LOVERS of Galt and Mansie Wauch, of the hoddin-grey, and of Lowland humour will welcome another volume of Mr. Barrie's "Auld Licht" series. Many of our old friends in Thrums survive in the present story. The "window" is that of Jess McQuimpha, a crippled body informed by an ardent soul, of which the inmost cell was rendered desolate years since by the death of the dearest of her children. Jess at her window sees all her world before her, and is too energetic in her sympathies not to find her life a full one. Her "man," the slow, undemonstrative, but tender-hearted "Hendry," is generally an apt foil for his keener-witted consort; but in moments of crisis, such as come to the humblest lives, he vindicates his manhood, and nothing becomes him so much in life as the leaving it. It is not easy to select passages which shall be more characteristic than others of the spirit of these sketches. Few chapters are more evenly humorous than the third, "Preparing to Receive Company," when Tibbie Mealmaker is received in state by the entire strength of the house on the brae. The next best are, perhaps, those which treat of Tammas Taggart's sense of humour, so esoterically dealt with, and finally so elaborated "that it takes grip o' him in the kirk itself"; the "statement of Tibbie Birse," anent Davit's no bein' asked to the funeral; and the discussion on "The Power of Beauty"; but, apart from the real pathos of Joey's death and Jamie's return, there are few things in the book more lifelike and more suggestive than the good old woman's final words, "Na, my thochts is none naue set on the vanities o' the warld noo. I kenna hoo I could ever hae haen sic an ambeetion to hae thae stuff-bottomed chairs."

English writers seldom succeed in producing good short stories. The French craftsmen of fiction have greatly the advantage of us in this, as in most cases where thorough literary workmanship is required. The half-dozen tales contained in Wanderer's volume (why is there no index to their titles, by the way?) are of very unequal merit, and too often suffer from uncertainty of touch, but some of them are decidedly above the average. In all the English is good, and somewhat after the manner of Mr. R. L. Stevenson. 'The Pearl Necklace,' for the plot of which the author makes due acknowledgments to M. Guy de Maupassant, is perhaps the best story in the book from the point of view of

literary skill and careful work. 'The Hut' is also well executed, though its sensation approaches dangerously near to the preposterous. 'The Cairngorm Chatelaine' is good, though somewhat slight. The remaining tales fall some way behind these, and 'The Royal Horse Marines' in particular is a sadly cumbrous joke.

'Strange Secrets' contains fourteen sensational stories, most of which have been contributed by more or less "eminent hands." Nevertheless the quality throughout is decidedly poor; the ghosts are thin in substance, even for their race; and the secrets, as a rule, are equally attenuated. They may well, however, meet the demands—seldom exacting—of holiday mornings on the seashore, or of brains rendered equally receptive by hot railway journeys. Mrs. Florence Marryat's 'Box with the Iron Clamps' is the cleverest story in the book and also the most unpleasant. Miss Eleanor Price's 'Coachful of Ghosts' is conspicuous for the thoughtful and cultivated style which always marks this writer. The illustrations, by Sir John Gilbert and others, are quite on a level with the letterpress.

If a lavish use of capitals and italics and a profound ignorance of French grammar can secure success for an attempt to depict Parisian life under the Second Empire, the author of 'Mr. Barnes of New York' is amply qualified for the task. The contents of 'That Frenchman!' are as spasmodic and incoherent as the title, and were it not that the work is apparently perfectly *bond fide*, we should set it down as an elaborate attempt to construct a parody on Gaboriau. The author is not content with one mystery, but gives us a brace of plots. Number one is connected with a phenomenally preposterous attempt to assassinate the "imperial infant," as Mr. Gunter calls the Prince Imperial; number two is entitled "the web of the Russian secret police," is mainly concerned with napkins and sympathetic ink, and for the rest is of bewildering intricacy. The improbabilities of Mr. Gunter, unlike the confections of his illustrious namesake, are hard to swallow and impossible to digest. What is one to think of a French nobleman who, with little more clothing than a mask, wrestles with professional athletes and Russian princes in a public circus? These entertainments take place at midnight. *L'homme masqué* only appears now and again and at short notice, and Mr. Gunter tells us how on one such occasion,

"the opera being out, carriage after carriage leaves its portals, and comes bowling along for the Arènes; for the belles of the Faubourgs St. Honoré and St. Germain know that their physical idol, that tremendous animal whose lithe beauties bring spasms of delight and love to their beating hearts, will again make them crazy with one night of wild, delirious, excited bliss."

The above is a fair sample of Mr. Gunter's delicacy of feeling and grace of style, in both of which he runs the author of 'The Mystery of a Hansom Cab' very close. The incidents of his story are tasteless enough in themselves, but they are rendered doubly so by the crudity of his treatment, and the strange medley of misspelt colloquial American and canine French in which the dialogue and narrative are written. But while we bow to such peculiarities as "vise,"

"molded," "meager," and "saber" as sanctioned by Transatlantic usage, it is hazardous to surmise that Frenchmen will be equally tolerant of the liberties Mr. Gunter has taken with their language. *Omelet, escretoire, artists de force*, are specimens of his skill. His fondness for the masculine singular form of the definite article is truly touching: he even prefixes it to a plural numeral, thus, "le deux Aquardo." We are always "getting sensations"—to use a favourite phrase of Mr. Gunter's—in these Chicagosome pages. For example, we have learnt that a violin has a c string. For sheer literary ineptitude it is improbable that Mr. Fergus Hume himself could surpass this marvellous, or, as we ought to say, "marvelous" work.

The narrator in Mr. Minto's brief tale is a young gentleman of the name of Virgil Brown, called "Ghillie" by his remarkably outspoken cousin Mary. Thanks to his passion for eavesdropping he manages to get into very awkward and compromising situations. It is difficult to feel much sympathy for any of the characters in the story, unless it be for the cousin mentioned above, whose estimate of the narrator as "a feather-headed ape" strikes one as well within the mark.

In 'Passe Rose' Mr. A. S. Hardy has succeeded in a most difficult undertaking. He has made a lifelike story of the time of Charlemagne, or Karle, as the author calls him. Without affectation of thought or language he has contrived to give a flavour of mediævalism, and with an amount of historical allusion which is rather frightening at first he has managed not to seem too learned and not to be dull. His style makes one think of a Ouida of more orderly imagination and more accurate knowledge. The story displays considerable originality, not so much in the way of creative energy as of ingenuity in avoiding the stumbling-blocks which beset writers of this class of romance. To have escaped so many dangers is something; to have made the story not only readable, but attractive, is an achievement. But further, the book may be taken to give promises for the future, for it proves that Mr. Hardy has improved rapidly and has the gift of taking pains, and has not been spoilt by the success of his first little novel, which was not entirely merited.

'Bouche Close' is a very able and rather a pleasant novel, the chief fault of which is one it shares with the best of M. Ohnet's books, namely, that it raises in the reader's mind the impression that the characters of the story in real life would at several points have acted differently from the way in which they act in the novel.

A History of the Foreshore and the Law relating Thereto. By Stuart A. Moore. (Stevens & Haynes.)

ABOUT three years ago the management of the greater part of the foreshore of Great Britain was transferred by Parliament from the Office of Woods and Forests to the Board of Trade, and prosecutions in support of the rights of the Crown are now conducted by that body. The official view is that *prima facie* the foreshore belongs to the Crown, and that the boundary of manors adjoining the sea is the high-water mark, "except in

those cases in which the Crown has undoubtedly conveyed away its rights," which cases the Board seems to think are quite exceptional. This theory, as Mr. Moore shows, was first invented, in the reign of Elizabeth, by one Mr. Thomas Digges, who was not only a lawyer, but a mathematician, an engineer, and a "Muster Master General."

The continued increase of the landed property of the Crown during the reigns of the Tudors, by the suppression of the monasteries and the attainder of traitors, had developed a new and profitable trade—that of "title-hunter," a trade which consisted in the discovery of real or imaginary flaws in the titles of landowners, and real or imaginary Crown rights. Such discoveries would usually fetch a price from one party or the other, and were often followed by a grant from the Crown to the "hunter," resulting in either a lawsuit or blackmail from the original holder of the land. In such a state of things it is not surprising that a lawyer should assert new claims for the Crown. Digges's contention was that the foreshore was parcel of the great waste of the kingdom not granted out; that no man "may claim any interest in the salt shore"; and that "whatsoever land there is within the king's dominion whereunto no man can justly make property, it is the king's by his prerogative." The practical bearing of this was that no evidence of long possession or user was of any avail to establish a title to foreshore, which could only be done by showing the king's special grant. Mr. Moore's contention is that *prima facie* the estates of owners of land run to low-water mark, and therefore include the foreshore. This contention is backed up by a formidable array of citations from records collected with infinite labour and discrimination, consisting of Anglo-Saxon charters, pleas concerning wreck and purprestures, commissions to inquire into encroachments, and other cases bearing on the subject. These all tend to show that in the thirteenth and fourteenth centuries the foreshore was held by lawyers to be part of the adjacent manor, subject to the *jus publicum*, that is, the public rights of navigation and fishing, and perhaps of way and of bathing, which also must limit the right of the Crown if the foreshore still pertained to it. It is on these principles that the case of the Attorney-General *v.* Emerson, dealing with the Maplin Sands, was decided on appeal in favour of the defendant at the latter end of last year.

But it is not only to assert a legal principle that Mr. Moore writes. He desires also to expose what he considers a faulty method of procedure. Though the title to foreshore almost always depends upon the presumption of a lost grant, or the construction of a grant in simple form, resting upon evidence and user, and therefore an issue fit to be tried by a jury, the Crown has been in the habit of proceeding by English information, "a relic of the arbitrary procedure of the bad old times of the Stuart sovereigns." On this point Mr. Moore speaks very strongly:—

"When the method of procedure is made arbitrary and expensive, and capable of indefinite delay at the pleasure of the Crown officials, it amounts to an absolute denial of justice to the

subject.....The utmost care has been taken to preserve the ancient, arbitrary, unjust, and, as I venture to think, illegal form of procedure from being included in any of the salutary amendments of the law of procedure that have been made in recent years. It is left to flourish as of old, and it is the one weapon by which the Crown officials are enabled to force the owners of foreshores to compound with the Crown, and to extort large sums of money from them, rather than face the cost, delay, and anxiety of defending an English information to maintain their rights."

These are hard words, but seem scarcely too hard on reading the memorandum of the Board of Trade as to its dealing with foreshores, which appears to recommend the assertion of the title of the Crown before it has been ascertained what that title really is, and which says in so many words that "in cases where the Crown's title is doubtful, we must act in the same way as if it were good, except that we must do so with greater caution and be more ready to compromise the question on the principle of reserving to the public their rights and easements over the soil." This seems to imply that it is better for the public for the foreshore to be in the Crown; but surely the public rights over it can better be asserted against a subject than against such bodies as the Board of Trade and the Office of Woods and Forests.

Mr. Moore's reputation is a guarantee for the accuracy of the printing and the references, though there are a few casual misprints in some of the Latin quotations. In the inquisition on the Prior of Tynemouth's claim the word "scalæ," meaning "steps" or "ladders," is translated "shields," but no explanation is given. If this is a local word for "steps," the origin, perhaps, of the place-name Shields, it deserves a footnote even in a book whose purpose is more serious than philology.

RECENT VERSE.

Days and Nights. By Arthur Symonds. (Macmillan & Co.)

Leaves of Life. By E. Nesbit. (Longmans & Co.)

Volumes in Folio. By Richard Le Gallienne. (Elkin Mathews.)

MR. ARTHUR SYMONDS'S 'Days and Nights' belong to a school, and they have the drawback inherent to poems of a school, that they, even where really of the author's own originating and without direct imitation either in treatment or idea, give the reader a sort of semi-consciousness of having read them before—a semi-consciousness like that, familiar to most people, which makes one feel that occurrences of the moment have been present to one before although one has no definite recollection about them. This unreal memory is not an agreeable sensation whether as to events or as to the contents of a book; and the author who calls it forth is under a disadvantage. And he runs the risk that the independent qualities he may possess may be passed over undiscovered. To describe Mr. Symonds as æsthetic would not be accurate if the word were strictly used; for his poems do not prove him to possess to any marked extent the æsthetic temperament and tastes—notably he takes scarcely any heed of colour and dwells little on anything for its beauty's sake—yet to call him other than a pupil of what is known as the æsthetic school would be impossible. Nevertheless his own individuality apparently incites him more to dramatic effort—a direction in which we should think he will do more than he has. We cannot give high praise now to his dramatic work; it needs more strength and restraint, fewer inter-

jections, fewer attempts to get effect by hysterical repetitions of lines and words—as, for instance, when in 'An Episode under the Nihilists' a wife, discovering her husband to have done execution on a friend, expresses her discovery and the horror of it by "You, you, you, you killed him!" and again, "Yes, you, you! I see it all, I see it." A practised melodramatic actress could get a good round of applause by this reiteration, with appropriate gesture and *crescendo*, and doubtless it is so that Mr. Symons has imagined it; but to write thus is to write "business," not dramatic poetry. The passage to which we have referred is typical of a weakness which injures many of Mr. Symons's most strenuous poems. It is a weakness of gush and rush which could probably be easily overcome by him with a little labour—much less labour than he bestows on his sonnets and other equally careful subjective lyrics. The same may be said of metrical faultiness, quite beyond mere roughness, which occurs in the 'Episode' and others of the less studiously versified poems. We will give one of the sonnets as a good specimen of Mr. Symons's work. Most of the other poems in this volume are too long to quote complete, and extracts would do them injustice.

It was an August day of throbbing heat.
We sought the woods; their leafy shadows lay
Motionless on the grass; the air was sweet,
Heavy and languorous; the golden day
Poured all its perfume on us, satiating
Our senses sick with heat. You leaned to me,
Speechless; bees flitted on a humming wing.
The drowsy voice of summer; save the bee
No living thing had voice. 'Twas Love's still hour:
Love spoke in both our hearts, Love filled our eyes,
That endless moment was Life's final flower;
God has no more to give in Paradise.
I clasped you, dearest (has He more than this?)
And our souls met in an immortal kiss.

And as Mr. Symons is far from being especially a sonnet writer and therefore we ought to quote something else, we choose, for its shortness, his graceful and plaintive

BONDEAU.

If thou forget, why let the world go by:
Why should I hope to live or fear to die,
Since in thy love I live, and that is dead?
A widowed heart that may no more be wed
Hath no desire; and what desire have I?

Nay, this desire: if love be all a lie,
And words pass idly as a smile or sigh,—
May I no more remember words once said,
If thou forget.

So, though the dust of years on years should fly
About my feet ere 'neath the dust I lie,
My soul, no more desiring to be fed
From Love's hands fondly with his bitter bread,
Shall seek no more than yonder quiet sky
If thou forget.

'Leaves of Life' is the title Miss Nesbit gives to a book of verse which, like her former volume, is much above the average of minor poetry. She evidently feels that there are things she *must* say, and to her possession of that essential instinct of the poet there has been added by nature and by cultivation very considerable power of poetic expression. The opinions conveyed in many of the poems are strong, but it is not on that account we recognize strength as one of the writer's merits; we are looking at the book from a literary, not a political, point of view, and we are speaking of the strength which means vigorous thought to begin with, and then reticent energy in the utterance. We do not think Miss Nesbit's psychological and dramatic range either deep or wide, although 'Treason,' the longest and most elaborate effort in the volume, and one or two lesser pieces are of a psychological and dramatic intention. 'Treason,' the story of which is told in four very brief cantos, suffers from each canto being in a different metre. This is a device for marking off the portions of time; but the rapid shifting from one sort of verse to another disturbs the reader's attention provokingly and interrupts the influence of the recital on the mind and ear. We turn with pleasure from 'Treason' to the shorter poems, more than one of which we should like to quote, did space permit; but here is a short one very characteristic of the writer's thought and manner:—

"WHATEVER THY HAND FINDETH....."

Red, red the sunset flames behind
The black, black elms and hedges,
All through the noon no least leaf stirred,
But crickets hummed and beetles whirled—
Now comes a breath of fresh, sweet wind
From silent pools and sedges.

All through hot noon the reapers stand
And toil, with jests and laughter,
Beneath the blazing skies that burn.
Then, laughing still, they homeward turn
By threes and fours; and hand in hand
Go two that linger after.

And here we linger hand in hand,
And watch the blackening shadows.
Had we been born to reap and sow,
To wake when swallows stir, and go
Forth in chill dawn to plough the land,
Or mow the misty meadows,

Had that been nobler? Love of mine,
We still had only striven,
As now we strive, to do our best,
To do good work and earn good rest,—
All work that's human is divine,
All life, lived well, makes heaven!

We venture a mild protest against Miss Nesbit's pet word "splendid." In its proper practical meaning it is no doubt a respectable adjective enough, but it cannot be called impressive poetically, and reiteration of it palls. We could wish, too, that she had not an inclination for prosaically "tall" words like "accentuate," "pulsate," "agonize," and so forth.

Mr. Le Gallienne anticipates a natural question as to his title 'Volumes in Folio.' "Doth," he says,—

Doth the Gentle Reader find
My title dark unto his mind?
Wondering what the Volumes be
Which it promiseth from me,
Wondering too how folio
May dwell in duodecimo?
Then 'tis certain he hath ne'er
Read Ballades in Blue China-ware,
Or Proverbs writ in Porcelain,
Or else his reading was in vain.
For, methinks, if he'll apply
Their trick of metaphor to my
Verses of a bookish whim,
Their title will seem clear to him.
For, if rhymes of print and fan,
And all the "precious" things of Anne,
Be in fitness of conceit
"In porcelain" or "china" writ,
Surely then "in folio"
Bookish rhymings fitly flow.
As to Volumes, have you ne'er
Heard of "Philomel" and her
"Liquid volumes" that delight
To flood "the drowsy ear of night"?
Were those volumes folio,
Or were they duodecimo?
So my Volumes too are breath
Which the darkness swalloweth,
And their language Folio—
Sweetest language man may know.

This preface tells about as intelligibly as the poems themselves what they are about, but they are mostly in a much more sonorous style. We cannot pretend to any enjoyment of them. Yet it may be that, if the author would put by affectation and ultra-empyrean mannerism on the one hand, and on the other the ungainly frolics he mistakes for humour, he would write what could give a lover of poetry some pleasure. But the rhymes! In but one stanza of nine lines we find *withdrawn* to rhyme to *upon*, and *heaven*, *women*, *haven*, and *even* as all rhymes to each other. On the same page *Engaddi* has for co-rhymes *deliciously*, *copiously*, and *sterility*. The poems present the amorously passionate love of a "bookman" for library volumes, with here and there interpolations of amateness of a more human sort, addressed to "wife" or "my lady." When we mention that the "bookman" speaks of "all those books that have but books for themes" as

More beloved even
By some of us than those they praise I deem,
Which unto Philistine a puzzle strange may seem,

it will not surprise that we have to add that Mr. Le Gallienne's rhapsodies of poetic adoration for volumes convey but flimsy conceptions of the poets to whom, as contents of volumes, his stanzas pay compliments.

BOOKS FOR THE YOUNG.

Kitten's Goblins. By Mrs. Duncan Davidson of Tulloch. (Field & Tuer.)

Adèle's Love. By Maude M. Butler. (Edinburgh, Oliphant, Anderson & Ferrier.)

The Queen's Jewel. By M. P. Blyth. (Bentley & Son.)

In the Springtime. By Alice Weber. (Smith & Innes.)

A Girl's Ride in Iceland. By Ethel B. Harley (Mrs. Alec Tweedie). (Griffith, Farran & Co.)

SURELY the children of the present day must be a little tired of the class of book to which 'Kitten's Goblins' belongs. Kitten is a lonely little child who wanders about and sighs that no adventures come to her as to Alice of Wonderland fame. She has not to sigh long, for instantly the face of the every-day world is changed, and adventures do come. Fire goblins, water goblins, air goblins, earth goblins, all manner of strange beings, greet her and try to eat her, and she is in Wonderland indeed till her awakening. We know the style of book too well; it is not over well done, and the illustrations are, to say the least of it, not attractive.

'Adèle's Love' is not much to be commended. Adèle de l'Argent-Fontaine is the luckless daughter of a noble and disorganized French family. Her mother was a young and lovely girl, who loved her cousin and married another man—hence all this coil. Madame de l'Argent-Fontaine is miserable with her husband, who is cold and cruel and terribly jealous; her only comfort is in her child, from whom she is too soon torn. For M. de l'Argent-Fontaine in a fit of mad jealousy shuts up his wife, drives her mad, and announces her death, then proceeds to do his daughter slowly to death by hunger of the soul. All mention of her mother is forbidden to the child, and all religious teaching. A few years suffice to kill the poor girl; her mother, of course, escapes from thralldom and hovers around, so does the cousin. Adèle's English governess tells the story, which is mightily interlarded by the said lady's religious reflections. When Adèle and her mother die the governess marries the cousin. We presume that this story is not intended for children.

Perhaps one of the most pathetic child-figures in English history is that of William, Duke of Gloucester, Queen Anne's little son. His sad story is simply and beautifully told in 'The Queen's Jewel,' which we heartily recommend to children and their elders. It is a pity that the illustrations are not worthy of the book.

Miss Weber's stories are invariably charming. 'In the Springtime' is a delightful study of girl life, though it is very sad.

'A Girl's Ride in Iceland' is a most attractive little volume, wherein Mrs. Alec Tweedie gives a spirited account of a spirited jaunt. Mrs. Tweedie and her companions seem to be the right folk to go a-travelling. They are business-like in their plans and preparations, and undaunted and indefatigable in execution; they only laugh at difficulties, and seem to extract pleasure out of all. The illustrations are capital, and Mrs. Tweedie has persuaded her father, Dr. George Harley, to add a chapter on geysers which forms a valuable and instructive appendix to this charming little book.

OUR LIBRARY TABLE.

Two works reach us at the same time which have a certain similarity—a volume by a German upon England and a volume by an Englishman on France and England. The well-known Dr. Geffcken publishes through Messrs. Sampson Low & Co., under the title of *The British Empire*, a collection of essays, of which the first and chief also bears that name; and Mr. Hamerton publishes through Messrs. Macmillan & Co., under the title of *French and English*, an excellent book. As for Mr. Hamerton, it would be too much to expect that, in a volume which distinctly

attempts to correct popular prejudice and misrepresentation, we should not find many points on which to differ from the author. It is, perhaps, somewhat unfortunate that he treats first of physical education, because of all subjects with which he deals, this is the one upon which he appears to be least competent. He lays it down as a general proposition, which he takes from a scientific gymnast, that the English unscientific gymnastic training develops the legs rather than the arms and chest. Now the two most generally diffused English sports among the class of whom he is speaking are boxing and riding, both of which develop the chest and arms as much as or more than they do the legs. Then, again, the very fact that he speaks throughout of a class forces us to make very large deductions from the truth of his conclusions. He speaks of cricket and boating as the trainers of English youth, and, comparatively speaking, neglects cycling and football. But this is old-fashioned observation, inasmuch as vastly more English youths now practise cycling and football than practise cricket and boating; and running and lawn tennis, which are also sports now more practised than either cricket or rowing, are also much neglected by Mr. Hamerton. He states, too, that in his opinion fencing is probably the finest exercise known. Now it is difficult to see what advantage, as an exercise, fencing possesses over boxing; so that for Mr. Hamerton to exalt fencing, and not to mention boxing, is for him to show that he has not mastered his subject. As a matter of fact fencing and boxing are very similar as exercises, boxing having the advantage of the two in the opinion of those who practise both equally well, and the objection that boxing is not safe as between bad boxers applies also to fencing, which is undoubtedly unsafe as between bad fencers. Mr. Hamerton goes on to assert that "the French are now little, if at all, inferior to the English either in rowing or sailing"—a statement which, as regards rowing, is undoubtedly untrue. France has never sent a crew to England which was worth looking at; but those English judges who have seen, and still more those who have timed, French crews, such as those of the three best rowing clubs of France—the Paris Rowing Club, the Marne Club, and the Cercle de l'Aviron—know that no one of these three could hope to be anything but last in a heat for "The Grand Challenge" at Henley; while if a representative French crew were made up out of all the clubs and properly trained, such a picked crew would be unable to hold its own not only with a picked crew for England, but with a single English club, such, for instance, as "Thames," and for the Henley course with even the single school of Eton. Mr. Hamerton knows France very well, but we must take exception to his statement that owing to the small stature of the French "it would be possible to form one French regiment of very fine men, but I doubt if there are enough for two regiments." If Mr. Hamerton is speaking of men of towering height, his statement is true of all countries, as he will find if he inquires the standard of inches at which we have to enlist our Guards. But if he uses the phrase "fine men" in a wider and truer sense, we would point to the whole of the Garde Républicaine and the whole of the French *gendarmérie* as composed of very fine men. He goes on to say that "French soldiers in their summer fatigue blouses look to an Englishman like boys." But so do English soldiers of the same age, for it must be remembered that with the present term of service in France the average age of the "men" on fatigue duty is exactly twenty. Another statement of Mr. Hamerton to which we take exception is the following: "As the wealth of France continually increases, and her defenders do not increase with it, she becomes every year a more tempting prize for an enemy." We do not exactly know Mr. Hamerton's meaning in this sentence. As a fact the defenders of France not

only increased enormously in numbers in 1871-4, but have increased again very considerably since that time, and will increase once more with the passing of the new military law, and it is difficult to imagine that any raising of numbers could now add to the real strength of the armies of the Republic. Besides a certain number of errors with regard to France, we fancy we detect in Mr. Hamerton's readable work some errors with regard to England. His language about the strictness of Sunday observance in England is far too absolute, both as regards history and theory, and as regards practice. He fails to take account of the doctrine upon the subject of many High Church and many Broad Church clergymen, who teach from the pulpit the lawfulness of opening museums on Sunday, and of using a portion of that day for secular instruction, and even for amusement by reading and by games. He ignores the fact that the Thames is crowded on Sunday afternoons in summer by tens of thousands of persons bent on pleasure, and that no scene in the world is more gay than Maidenhead Reach on a July Sunday afternoon. He also ignores the fact—deeply regretted by many, but undoubtedly true, and therefore to be noticed when he is writing at length upon this subject—that musical parties are given in London on Sunday evenings which are attended by princes and princesses of the royal house, and by all that is most exclusive in London society. He is painting in his colours apparently with a view to effect, and speaks as though the English Sunday, which had lasted up to Elizabeth, had then disappeared in the victory of the Puritan social revolution, and had given place from then till now to the Puritan Sabbath; but he seems to forget that from 1660 until well into the present century Sunday was a chosen day for many sports, and that country cricket clubs habitually played on Sundays until a time within the memory of those now living. Another error, or perhaps we should say omission by Mr. Hamerton, lies in his disregard of the English trait of snobbishness. As he is writing very freely of the errors and follies of his own countrymen, and contrasting and comparing them with the errors and follies of the French, surely he should have given us a chapter upon that most distinctive British shortcoming, which has been so admirably satirized by British writers without having much diminished in strength. We must take exception to Mr. Hamerton's statement that "neither the militia nor the volunteers are taken seriously by the regular army in England." This, like his views on athletics, forms another point in which Mr. Hamerton's opinions are old-fashioned. What he says may have been true five-and-twenty years ago, but it is distinctly not true in the present day; and not only the militia, but the volunteers, are, we can assure him, taken very seriously indeed by all competent English soldiers. If it were not so the condition of the country would indeed be a parlous one, for the whole of the English preparations to resist invasion, in the event of a single defeat of the British fleet, rest upon the efficiency of the volunteers, and even upon their competency to replace the artillery of the active army; while it is no secret that to the militia would be left the garrisoning even of Gibraltar. Mr. Hamerton as a rule is very fair, but he appears to have a strong feeling against one religion, and that one the religion dominant in France. He says, for example, in his preface: "If genuine Catholics were to become masters of England all Protestant places of worship would be shut up..... whilst the heaviest political and municipal disabilities would weigh upon all who did not go to confession and hear mass." Now the province of Quebec is a country possessing a Parliament of its own, and having a very considerable amount of local control over its school system, and of indirect control over its religious affairs. It is a country in which, through the ordinary working of parliamentary institutions, what Mr. Hamerton calls "genuine Catholics" are certainly "masters,"

and there is not the slightest sign of any proceedings of the kind. Belgium is a country in which there has long been a "Catholic" ministry in power, supported by a majority of the people; but nothing of the kind is seen in Belgium, and we think that Mr. Hamerton has gone beyond the truth in this suggestion. There is a natural tendency in a book of this kind to assume that if things change in France in the direction of something which exists in England, it must be through imitation, and *vice versa*, and Mr. Hamerton imagines that in accepting secret voting in England we followed France. As a matter of fact we followed our colonies, who had not imitated France, but had adopted a system of their own as different from the French as any one system of voting can be from another. The chief general fault of Mr. Hamerton's book is his fondness of quotation from authorities, which has had a somewhat deadening effect upon it; but it is a careful study, and worthy of the most respectful consideration.

DR. GEFFCKEN'S *The British Empire*, which contains also essays on Prince Albert, on Lord Palmerston, on the House of Lords, and on the leaders Disraeli and Gladstone, is a fairly readable view of the Queen's dominions, which has its errors, no doubt, but not more than might be expected. One of these mistakes is as to the numbers of the population of European descent in the colonies, which he greatly exaggerates. Another concerns the date of the annexation of Burma, which cannot be said to have been annexed under Mr. Gladstone. Another is an extraordinary one contained in the words "Portugal ceded Delagoa Bay in 1881." Another concerns the Treaty of Gandamak, which did not guarantee the "present Ameer" against attack from without. At p. 44 Dr. Geffcken shows that he thinks Seattle one of the cities of the British Empire. It is not the case that the Bechuanaland expedition was an expedition "against Bechuanaland," though Dr. Geffcken assures us that "hostilities were commenced against Bechuanaland." Dr. Geffcken thinks the chief use of our colonies is that they are the best emigration field, and that both we ourselves and the colonies themselves assist emigration, disregarding the fact, which he elsewhere mentions, that our emigrants have gone chiefly to the United States, and the other fact that State assistance has been given only to Irish and to crofters, and not to ordinary Britons, while the colonies have all but entirely ceased in any form to assist immigration. Dr. Geffcken follows Mr. Froude too closely, because he follows him on points where political change has occurred since the date of Mr. Froude's writing; for example, Dr. Geffcken asserts, apparently on the authority of Mr. Froude, that "nobody" in Canada thinks of union "with the States," and that in any public meeting in Australia the man who should advocate separation from England would be hissed out of the room. These statements are no longer true, and the great success of the colonial newspapers which advocate separation is pretty strong evidence the other way. Dr. Geffcken informs us that the delimitation of the Afghan frontier has not defined the northern frontier; but he rather forgets, we think, the existence of the Oxus boundary, never crossed and long since recognized along the greater portion of the frontier. If he had looked at the map presented to Parliament after the acceptance of the delimitation by the Emperor of Russia, he would have seen that the northern boundary is fixed. Dr. Geffcken appears to be a strong German patriot. He always takes our side except where any German interest or German prejudice comes into play, and then he at once accepts every story that he has heard told against us; for example, he appears to think that the Niger Company is specially attacking the Germans by differential duties, for unless this is the meaning of what he says about the Niger Company's interference with German trade, we do

not understand it; and he also shows his German patriotism by the badness of the French at p. 100 of his book. Dr. Geffcken gives us a very great deal of good advice, which is both well given and much needed, as to our military and naval position; but it is not quite fair of him to assert that we have put up recently with many slights from France, and to give as specimens two only, namely, the occupation of the New Hebrides and the treatment of Mr. Shaw, without explaining that in the case of the New Hebrides the French have evacuated those islands and promised not again to occupy them, and that in the case of Mr. Shaw they both apologized and paid.

LORD ARCHIBALD CAMPELL'S *Waifs and Strays of Celtic Tradition* (Nutt) is a thin little book, and his function of editing has been performed but badly. Yet he deserves credit, as every one does, especially persons in responsible positions, for trying to preserve records of a past apparently so nearly irrecoverable as that of the Western Highlanders. Naturally and laudably, his view of that past is strictly clannish. The patriotism and self-interest of the Campbells always coincided; but we should like to hear the Macdonald view of the assertion that had it not been for "some master minds" the Highlanders would have long since been exterminated through internecine warfare and battle. "I'll birse yont" is a maxim attributed to the editor's illustrious clan with as much justice as the nobler axioms for which we would not deny them credit. The stories, collected from various quarters, will probably be new to the reader. The Craignish tales read much like the bloody annals of the Four Masters, and show Celtic nature to be much the same on each side of the Channel. The description of "For" in the dog-fight recalls another description cited by "Nether Lochaber" in one of his admirable books. The account of Michael Scot's journey to Rome is very remarkable, as clothing in a thoroughly Celtic form an incident in the life of one whom we could hardly have believed known to Highlanders. It rather confirms the view that the Gael were better informed than Macaulay and his followers have assumed. The illustrations of Celtic dress from old tombstones are curious, though not novel. Sir Allan Maclean's monument (we do not gather from the book where it comes from, but as a matter of fact it is at Inch Kenneth) is oddly described:—"The image with the flowing hair tombstone [sic] is remarkable for the long-flowing ringlets of the knight, which are represented escaping from under the helmet. The chiefs and inhabitants of the Isles during the seventeenth century wore the hair long, as did the Irish Celts." So did the London English, and Sir Allan is only in the garb of a Cavalier. He also has a hand-grenade in his right hand. Not bad for a savage!

In the *Rubaiyat of Omar Khayyam* (Rubá'iyát of 'Umar Kháiyám?), translated by Justin Huntly McCarthy, M.P. (Nutt), we have incontestable proof of the continued popularity of a writer whose merits lay comparatively hidden for centuries, and until quite recent years, from civilized Europe. Whatever claim to the discovery of this literary treasure may be set up by continental savants, it is certain that on our side the Channel the full revelation is due to an exceptionally gifted Englishman, one who was not only a distinguished classic and Orientalist, but also a true and appreciative poet. The first edition of Mr. Fitzgerald's translation of the 'Rubá'iyát,' printed by Quaritch in 1858, was, we are told,

"a small quarto pamphlet, with the publisher's name and without the author's, and was a most unpromising, hopeless, dismal failure. It found no buyers at its published price of five shillings; it found no buyers at four shillings, at three shillings; it ran a rapidly descending scale without appealing to the public, which would even have none of it at sixpence. At last it dropped into that pitiful purgatory of luckless books, the box marked 'all these one penny each.'.....At a penny each the two

hundred copies of Omar Khayyam which had been printed were at last forced into the hands of a reluctant public. Alas, alas," it is here added, "the man who could buy those two hundred copies back now at a guinea a copy would be making a magnificent and unhappily impossible bargain."

The lesson is an old one, and the moral it conveys is trite; but the story, if sad, is not wanting in consolation for those who, among disappointed aspirants of the day, are conscious of power to succeed. A second edition was published ten years after the first; four years later a third appeared; and a fourth in the year immediately following. All these issues commanded a ready sale; yet none bore the name of the translator, to whose skill and taste in interpreting an exceptional idiosyncrasy was mainly due the interest with which the Persian thinker was regarded in an English dress. Fitzgerald's treatment of his favourite mystic was that of a man determined to do justice to his favourite. Seeing the difficulty with which he would have to contend in attempting to render literally the marvellously melodious language before him, he found in the purport of each separate stanza a theme for the exercise of his own imaginative faculty, and, with poetic inspiration and a keen sense of Oriental mysticism, gave expression to the Persian idea rather than a verbal rendering of the Persian text in exquisitely appropriate Anglo-Saxon. In fact, let the reader compare the four editions one with the other, and he will soon see that the variations are, more or less, of a fourfold character. Like those of Henri Herz and other masters of the brilliant school of instrumentalists inspired, if not originated, by Rossini's melodies, each set has attraction of its own and seems to bring out some peculiar beauty of the original. As regards 'Umar Kháiyám, home readers to whom Persian literature is attractive, though the language itself is unknown, have at their disposal—independently of German or Hungarian interpretations—a careful and more than respectable French rendering by M. Nicolas, once on the consular establishment in Tehran and Resht; the admirable English versions of Mr. Edward Fitzgerald; and a scholarly and ingenious translation by Mr. E. H. Whinfield, late of the Bengal Civil Service. To these may now be added the prose version of Mr. Justin Huntly McCarthy, a volume which, whether in respect of outer guise or inner value, is both pleasant and praiseworthy, and may be welcomed as a new and interesting exponent of the quatrains bequeathed to his admirers by the wine-tolling and mockingly contemplative "tent-maker." The author's transliteration of names might, perhaps, have been more consistently carried out. *Kh*, accurately given to *Khorassan* (Khúrasán?), has an incongruous appearance in *Khassem* (Kásim?); *ou* in *Moult* is out of keeping with the more modern single letter *u* in 'Abdu; and *Mullá* would be fitter than *Mollah*. Moreover, as regards the second of these, the designation of *Hichmakání*, used in the introduction, shows how almost invariably the letter *e* falls before *i* according to prevalent custom throughout Persia proper.

Subjects of Social Welfare (Cassell & Co.) is a collection of articles and speeches on various topics which have already been given to the public at different dates during the last thirty or forty years by Sir Lyon Playfair. The essays are grouped under the headings "Public Health," "Industrial Wealth," and "National Education." They are well written, and nearly all of them are of great interest. Several of them, being old friends returned among us, have no longer the charm of novelty; but the arguments in all of them are vigorous and convincing, and in some, even of the oldest, Sir Lyon Playfair puts his case so cogently that there is little more to be said. Time has least impaired the interest of parts i. and iii.; and the questions of public health and national education which are here considered are still so far from settlement

—either by authority or general consent—that the author's views, which are usually based on solid facts, will be studied with advantage by readers interested in national sanitation and national instruction. On these subjects Sir Lyon Playfair speaks not merely as an enthusiast, but as an expert whose experience and erudition lend weight to his words. The article on "Vaccination," which should be carefully read by all who have not made up their minds about State interference in checking the ravages of small-pox, appears to be in the main a reprint of a speech delivered in the House of Commons in 1883. Vivisection, disposal of the dead, and kindred subjects affecting public health, are discussed and examined with common sense and considerable intelligence, while occasional gleams of quaint humour go far to render even statistical paragraphs readable. There is much of interest in the articles devoted to industrial wealth; but the nearer the writer gets to political economy the more we are conscious of dulness and heaviness in his writing. On the other hand, when Sir Lyon leaves industrial wealth for national education he handles matters of which, as University professor and sometime Vice-President of the Council, he is master, and in which happily he is also an enthusiast. The address on primary education, which stands first in the third group of articles, was delivered in the year of the passing of Mr. Forster's Act. It is almost as valuable a contribution to the cause of national education in 1889 as it was in 1870. To the members of the Social Science Association who heard it then it must have sounded buoyant with hope; to those who read it nearly twenty years later it must impart a feeling of disappointment. So much hopefulness has been quenched in empty wranglings, and we have yet advanced so little in primary and technical education, that the two addresses on these questions given by Sir Lyon Playfair in 1870 seem not a whit out of date to-day.

Behind the Bungalow, by Eha (Calcutta, Thacker, Spink & Co.; London, Thacker & Co.), a set of brightly written sketches of native high life below stairs, may well amuse the public at home as well as the readers of the *Times of India*, in which they first appeared. The portraits of the various functionaries who have adapted themselves, with true Oriental suppleness, to meet the needs of the Western conquering race, are drawn with delightful humour and keen observation. Moreover, the fault will lie with the reader if they do not combine some valuable instruction with amusement. Too many Anglo-Indians are content to remain in a state of almost brutal ignorance about the alien race whose soil they have made their own and whose debt services minister to their daily needs. "The Boy" is an especially admirable study, while for sheer funniness perhaps Domingo the cook and his menus take the first place. The illustrations are slight, but spirited.

Le Livre du Centenaire du Journal des Débats. (Paris, Plon).—In a very special kind of literature comparison is not very easy and is very useless; nor shall we undertake to compare this stately volume with other histories of the life of newspapers. French craftsmanship in book-production, and the literary faculty of a staff of writers which not many periodicals in other countries, and none in its own country, can rival, working on a singularly eventful history of a full century, have produced a book that in fact stands by itself, and is less a work of reference than a sumptuous collection of biographical and miscellaneous essays. The method which is sometimes supposed to be so characteristic of French work is, indeed, hardly to be discovered, and may very probably have been deliberately eschewed as doubtfully attainable, and beyond doubt likely to produce dulness. There are, indeed, at intervals, notices of the general history of the paper during its successive periods; and there is an exhaustive index of contributors by that indefatigable bibliographer

M. Drujon. But the main interest centres on a succession of what we have called biographical and miscellaneous essays, generally on interesting people, and very frequently by people also interesting. The remarkable family with which the *Débats* is identified, that of Bertin, is dealt with by three of the greatest guns even of this heavy armament, MM. Léon Say, John Le-moine, and Taine; while in the second part there is a not less attractive article on the connexion of Victor Hugo (with whose verses to Mlle. Louise Bertin all Hugonians, even those who perhaps know little about the family otherwise, are acquainted) by M. Weiss. The sections allotted to the periods of the journal also employ heavy metal, M. Jules Simon and M. Renan among others. But the papers on individual writers are perhaps the most attractive. That on Constant by M. Paul Bourget is one of the best things, both on its subject and by its writer, that we know. M. de Vogüé deals capably with Chateaubriand, and M. Alexandre Dumas agreeably with Soulié, while Cuvillier-Fléury (who seems to be one of the household gods, *majorum gentium* of the *Débats*) is honoured by no less an essayist than the Duc d'Aumale. A particularly interesting paper is M. Boutmy's on Laboulaye; while M. Legouvé is characteristic on Hetzel, and M. Cherbuliez thoroughly in sympathy with Marc Monnier. The only article which seems to us a little unfortunate is that on Prévost-Paradol by M. Gréard. This is enormously long, excessively laudatory, and much too oblivious of the fact that, clever journalist as its ill-fated subject was, he was after all one of those lucky *frondeurs* whose shots are chiefly applauded because the public has made up its mind to applaud any shot at the particular target. M. Halévy on the "Maison des Débats" in the Rue des Prêtres St. Germain l'Auxerrois, M. Lemaitre on Geoffroy and Janin as dramatic critics, M. Bourdeau on the underrated and unjustly forgotten Philarette Chasles—these are but a few of the most notable of a collection of essays very few of which are not notable, but to notice which one by one would be altogether beyond our power. But we have not yet mentioned the side of the book which will probably make it most popular, at least for the moment—its excellent illustrations. These, executed in heliogravure or etching, consist of portraits of the four Bertins, Chateaubriand, Silvestre de Sacy, Delécluze, Cuvillier-Fléury, Berlioz, Geoffroy, Saint-Marc Girardin, Jules Janin, and Prévost-Paradol; of a group of the present editorial staff, which is only to be matched (certainly it is exceeded as well as matched in one way) by Macle's famous "Fraserians"; and of two admirable etchings of the Maison des Débats. There are also not a few facsimiles—the original "No. I," the number seized under the Commune, after which the paper was suppressed for nearly two months, some letters of Hugo, and so forth. Such a notice has, perhaps, too much the air of a catalogue, but to enter into detailed criticism of separate points and articles would be futile and impossible, while generalities about the importance of newspapers in general, and the *Débats* in particular, though very possible indeed, would be still more futile. Let us only say, in the first place, that the claim which not a few of the contributors put forward in different ways—that few newspapers have been more uniform and more independent in supporting a generally consistent form of thought, which may be described as moderate and cautious Liberalism both in politics and in other subjects—will be admitted by those who know best, and whose judgment is best worth having, to be, on the whole, well justified. And in the second place we may add that no single book illustrates so well the French system of acknowledged and personal, though not exactly individualist, journalism as contrasted with the English system of suppressed personality and anonymous combination.

We have received from Messrs. Macmillan & Co. *Dickens's Dictionary of Paris*, an excellent

alphabetical guide, with maps, which we have tested at many points, and in which we have found no errors. The account of Versailles is a little bald as compared with that of the Louvre. While a full list of the chief pictures in the Louvre is given, there is no reference to the pictures of Versailles, although these include what is considered the masterpiece of the French school, David's 'Sacre,' which French critics of high rank are now beginning to place, since it has been well hung in the International Exhibition, above even the great Veronese of the Louvre. We have also received from Messrs. Macmillan new editions of the useful *Dictionary of London*, by Mr. Dickens, and his admirable *Dictionary of the Thames*.

MESSRS. BELL & SONS have commenced their "All England Series" with an excellent handbook of *Lawn Tennis*, by Mr. H. W. Wilberforce, the well-known secretary of the All England Lawn Tennis Club. Mr. Wilberforce's remarks are sensible and his directions clear, and they would have been clearer still had they been more liberally illustrated with diagrams. The book is intended for beginners, but many people who rather plume themselves on their play will be all the better for reading and trying to follow Mr. Wilberforce's advice. He writes with the authority of experience, and adduces reasons for his precepts. We trust the remaining volumes of the series may be as good.

We have before us once again that huge volume *The Reference Catalogue of Current Literature*, which not merely proves the binder's power of constructing a broad back, but Mr. Whitaker's faculty of organization and making other people do as he bids them. One hundred and thirty publishers contribute their lists to this edition, and the entries in the index are little short of seventy thousand. To country booksellers this work is quite invaluable.

LIST OF NEW BOOKS

ENGLISH.

- Theology.*
Alexander's (Bishop) *The Epistles of St. John*, cr. 8vo. 7/6 cl.
(Expositor's Bible).
Beard's (Rev. A.) *Faith, Active and Passive*, cr. 8vo. 2/6 cl.
Kemp's *Imitation of Christ*, a Metrical Version, by H. Carrington, cr. 8vo. 5/6 cl.
Latin *Heptateuch* (The) Critically Reviewed, by J. E. B. Mayor, 8vo. 10/6 cl.
Lightfoot's (J. B.) *Essays on the Work entitled 'Supernatural Religion'*, reprinted from the 'Contemporary Review,' 8vo. 10/6 cl.
Müller's (F. Max) *Natural Religion*, the Clifford Lectures, Glasgow, 1888, cr. 8vo. 10/6 cl.
Pulpit Commentary: Peter, John, and Jude, by Rev. B. C. Caffin, roy. 8vo. 15/6 cl.
Scott's (G. F. E.) *Sursum Corda*, or Song and Service, 3/6 cl.
Wenley's (R. M.) *Socrates and Christ*, cr. 8vo. 6/6 cl.

Law.

- Nelson's (H.) *Selected Cases, Statutes, and Orders*, International Law, roy. 8vo. 21/6 cl.

Poetry.

- Dickinson's (C. M.) *The Children, and other Verses*, 5/6 cl.
McCarthy's (J. H.) *Harlequinade*, a Book of Verses, 8/6 pch.
Warner's (H. H.) *Songs of the Spindle and Legends of the Loom*, illustrated, 16mo. 3/6 limp.

History and Biography.

- Dictionary of National Biography*, edited by Leslie Stephen, Vol. 19, roy. 8vo. 15/6 cl.
Fitzgerald (E.) *Letters and Literary Remains of*, edited by W. A. Wright, 3 vols. cr. 8vo. 31/6 cl.
Glover's (W.) *Reminiscences of Half a Century*, 8vo. 10/6 cl.
Hatherly's (S. J.) *New Genealogical Scale of the Sovereigns of England*, cr. 8vo. 2/6 cl.
Newman's (F. W.) *Anglo-Saxon Abolition of Negro Slavery*, 8vo. 5/6 cl.
Nicol's (D.) *The Political Life of our Time*, 2 vols. 8vo. 24/6 cl.
Rose's (J. H.) *Century of Continental History, 1780-1880*, 6/6 cl.
Zimmerman's (H.) *The Hansa Towns*, 5/6 (Story of the Nations.)

Geography and Travel.

- Clampitt's (J. W.) *Echoes from the Rocky Mountains*, 21/6 cl.
Ingram's (J. F.) *The Land of Gold, Diamonds, and Ivory*, 8vo. 2/6 bds.
Miller's (H.) *My First Impressions of England and its People*, cheap edition, cr. 8vo. 3/6 cl.
Sheldon's (L. V.) *An I.D.B. in South Africa*, cr. 8vo. 7/6 cl.

Philology.

- Euripides' *Ion*, with an Introduction and Notes by M. A. Bayfield, 12mo. 3/6 cl.

Science.

- Ashby (H.) and Wright's (G. A.) *Diseases of Children*, 21/6 cl.
Barlow's (C.) *The New Tay Bridge*, a Course of Lectures, 4to. 21/6 cl.
Bell's (L.) *Woman in Health and Sickness*, cr. 8vo. 2/6 swd.
Colyer's (F.) *Public Institutions, their Engineering, Sanitary, and other Appliances*, 8vo. 10/6 cl.

- Cousins's (R. H.) *Theoretical and Practical Treatise on the Growth of Beams and Columns*, cr. 8vo. 21/6 cl.
Foxwell (E.) and Farrer's (T. G.) *Express Trains, English and Foreign*, with Maps, 8vo. 6/6 cl.
Merriman's (M.) *Treatise on Hydraulics*, 8vo. 15/6 cl.
Reisig's (F. W.) *Guide for Piece-Dyeing*, 8vo. 10/6 cl.
Remsen's (L.) *Inorganic Chemistry*, 8vo. 16/6 cl.
Waring's (G. E.) *Sewerage and Land Drainage*, 4to. 30/6 cl.
Whall's (Capt. W. B.) *Handy Book of the Stars used in Navigation*, ob. 4to. 7/6 cl.

General Literature.

- Baumbach's (R.) *Summer Legends*, trans. by H. B. Dole, 3/6 cl.
De Quincey, a Selection of his best Works: Vol. 1, *Confessions of an Opium-Eater*, edited by Barnett, 32mo. 3/6 cl.
Dostoevsky's (F.) *The Friend of the Family and The Gambler*, cr. 8vo. 2/6 cl.
Drage's (G.) *Cyril*, cr. 8vo. 3/6 cl.
Forde's (G.) *Driven before the Storm*, cr. 8vo. 2/6 bds.
Grey's (R.) *Jacob's Letter, and other Stories*, cr. 8vo. 5/6 cl.
Haggard's (H. R.) *Cleopatra*, being an Account of the Fall and Vengeance of Harmachis, cr. 8vo. 6/6 cl.
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Kennard's (Mrs. E.) *Our Friends in the Hunting Field*, 2/6 cl.
Light of Egypt (The), or the Science of the Soul and the Stars, roy. 16mo. 7/6 cl.
Miss Kate, or the Confessions of a Caretaker, a Novel, by Bata, cr. 8vo. 6/6 cl.
Murray's (D. C.) *The Weaker Vessel*, cr. 8vo. 3/6 cl.
Olliphant's (Mrs.) *A Poor Gentleman*, 3 vols. cr. 8vo. 31/6 cl.
O'Reilly's (H.) *Fifty Years on the Trail*, roy. 16mo. 3/6 swd.
Runciman's (J.) *A Dream of the North Sea*, cr. 8vo. 5/6 cl.
Russell's (W. C.) *The Wreck of the Grosvenor*, cheap edition, cr. 8vo. 3/6 hf. bd.
Sharpe's (J.) *The Tree of Life*, 8vo. 9/6 cl.
Street's (J. C.) *The Hidden Way across the Threshold*, 15/6 cl.
Toilers in London, Inquiries concerning Female Labour in the Metropolis, by 'British Weekly' Commissioners, 3/6 cl.
Under-Currents, by Author of 'Phyllis', 12mo. 2/6 bds.
Winnington-Ingram's (Rear-Admiral H. F.) *Hearts of Oak*, 4to. 15/6 cl.
Wood's (Mrs. H.) *Johnny Ludlow*, 2nd Series, cheap ed. 3/6 cl.
Worboise's (E. J.) *Husbands and Wives*, cheap ed. 3/6 cl.
Yonge's (C. M.) *Love and Life*, cheap edition, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

- Saadia Gaon: *Das Buch Hiob*, hrsg. v. J. Cohn, 3m.

Drama.

- Œuvres de Molière*, Édition de E. Despois et P. Mesnard, Vol. 10, 7fr. 50.

Philosophy.

- Brentano (F.): *Vom Ursprung sittlicher Erkenntnis*, 2m. 80.

History and Biography.

- Cuvillier-Fléury (A.): *Portraits Politiques et Révolutionnaires*, 7fr.
Dopff-l (H.): *Kaisertum u. Papstwechsel unter den Karolingern*, 4m.
Fellssier (G.): *Le Mouvement Littéraire au XIX. Siècle*, 3fr. 50.
Robidion (B.): *Histoire du Clergé pendant la Révolution*, Vol. 1, 7fr. 50.
Wallon (H.): *Les Représentants du Peuple en Mission (1793-94)*, Vol. 3, 7fr. 50.
Wiesener (R.): *Études sur les Pays Bas au XVI. Siècle*, 5fr.

General Literature.

- D'Héricault (C.): *Fou d'Amour*, 3fr. 50.

CADGING FOR FREE COPIES.

MAY I protest against the increasing prevalence of this habit, from which, as a publisher of books appealing to specialists alone and as a writer of specialist works and articles, I, in common, doubtless, with many others, am a sufferer? When one gives time, labour, and money to advance knowledge, at least one looks to be supported by one's fellow students. But numbers are apparently of the opinion that to be interested in a subject entitles them to receive, and if it be not forwarded off-hand to claim, gratis copies of anything bearing upon that subject. It is not even usually the case that the claim is in any way justified by the pecuniary circumstances of the claimant, though even if this were the case it is hard to see why this form of begging is more permissible than any other.

A PUBLISHER.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 12th inst. and following days a valuable collection of books and manuscripts, being a portion of the library of the late Mr. J. Fremlyn Streetfield, and other properties. Many of the works realized high prices; amongst others may be mentioned: An assemblage of Views in Kent, 30l. Mrs. Browning's *Prometheus Bound*, a presentation copy from the author's father to Wordsworth the poet, 16l. A copy of the rare little volume, Mrs. Seymour's

Origin of the Pickwick Club, 64l. Mr. Thackeray, Mr. Yates, and the Garrick Club, a pamphlet written by E. Yates in 1859, sold for 19l. 10s., and a series of 24 vols. of J. H. Jesse's Works, 31l. Laborde, *Choix de Chansons*, a fine specimen of binding in double, 99l. "Femmes Généraux" edition of La Fontaine, 30l. 10s. Molière, *Le Misanthrope*, original edition, 26l. Montaigne, the edition of 1580, 39l. A French manuscript (with miniatures) of Boccaccio, *Livres des Cas des nobles Hommes et Femmes infortunées*, 45l. The 1874 edition of Racine, printed on vellum, 22l. 10s. An interesting volume of Dickensiana, consisting of the original drawings by R. Seymour to illustrate the 'Pickwick Papers,' a few impressions of the engraved plates, an autograph letter of Dickens to Seymour, and miscellaneous scraps, brought 500l. An illustrated copy of *Hawkins's Life of E. Kean*, 108l. The rare 1533 edition of the *Salisbury Primer*, 60l. Ruskin's *Modern Painters*, 23l. 10s. Amongst some important original autographs of Lord Tennyson, the MS. of the poem *Maud* sold for 111l.; *The Brook*, 51l.; the original autograph dedication of his *Poems to the Queen*, 30l.; the poem entitled *The Daisy*, 24l. 10s. A collection of 116 autograph letters of D. G. Rossetti, written to Mr. Hall Caine, 70l. The first edition of Wordsworth's *An Evening Walk*, 12l. 15s.; his *Descriptive Sketches in Verse*, 12l. 5s. A copy, with proofs, of the *Musée Français et Musée Royal*, 79l. Kilmarnock edition of Burns's *Poems*, slightly defective, 46l. Curtis's *Botanical Magazine*, 88 vols., 90l. A collection of book-plates, 28l. A fine copy of *Calef's More Wonders of the Invisible World*, 53l. Cotton Mather's *Wonders of the Invisible World*, 20l. 10s. Increase Mather's *Further Account of the Trials of the New England Witches*, 18l. A manuscript *Horæ* on vellum, 25l. *Heures à l'usage de Rome*, printed on vellum, 21l. 10s. Chauncy's *Historical Antiquities of Hertfordshire*, 15l. The total of the five days' sale was 4,571l. 7s.

THE 'CENTURY DICTIONARY.'

THE new encyclopædic 'Century Dictionary,' which has been in active preparation on both sides of the Atlantic since 1882, is now approaching completion, and the first instalment of it will probably be issued early in the autumn of this year by Mr. Fisher Unwin, who will be its English publisher. The editor-in-chief is the distinguished philologist Dr. William D. Whitney, Professor of Sanskrit in the University of Yale; the managing editor is Mr. Benjamin E. Smith; while the editorial contributors in charge of the various departments are in almost every instance leading specialists in their own particular branches. The 'Century Dictionary' will be published in twenty-four parts or sections, which will ultimately form six quarto volumes of a thousand pages each. These sections will be issued at monthly intervals, so that the dictionary will soon be a usable part of the library of any subscriber. It will be illustrated with about 6,000 cuts in the text itself, these cuts being drawn, whenever that was possible, from the object itself, and engraved under the care of the art department of the Century Company.

The 'Century Dictionary' does not compete with works of pure linguistic science, nor does Prof. Whitney wish to be meted by the same rule which grammarians employ to measure Littré, Grimm, or Murray. It is rather an encyclopædia than a word-book. A critic to whom early sheets of it have been submitted has described it as "an apotheosis of Webster." Its aim is to offer, not only a meaning, but the full meaning, of every word which the English reader is likely to come across in studying the most modern books or even newspapers. The previous English dictionary which has the fullest vocabulary boasts that it gives 180,000 words, but the 'Century Dictionary' will

define more than 200,000. The etymologies of all words are treated with special care, and one feature of the work which will attract notice is the definition of each successive letter of the alphabet, in all cases written by Prof. Whitney himself. The etymologies have throughout been written anew, on an independent plan devised for the purpose, and from original sources, in the hope of presenting in clear language, but in a succinct manner, the results of modern scholarship in this branch of science. The etymological forms given are cited in a regular series, which will be found to be the same in all similar cases. Great care has been taken to verify all the forms and facts given. Several popular dictionaries abound, for example, in so-called Anglo-Saxon, Gothic, or Sanskrit forms which could not have existed in those languages; they abound still more in forms which, though externally correct, are not to be found in the records of the language to which they are ascribed, and are, for the most part, mere inventions; or in forms which, though resting on genuine words, are grossly misspelt, referred to a wrong period or language, or otherwise distorted.

A conspicuous position is given to the natural sciences in the 'Century Dictionary.' Anatomy has been placed, with zoology, in the hands of Dr. Cones, who has enjoyed the assistance of Prof. Theodore Gill, of Washington, and Prof. James K. Thacker, of Yale University. The botanical definitions have been prepared by Dr. Sereno Watson, of Harvard University; those in physics and mineralogy by Prof. Dana; those in electrical engineering by Prof. Mendenhall; and those in mathematics, mechanics, and metrology by Prof. Charles S. Peirce, late of the U.S. Coast Survey. While an extreme fulness in the terms employed in natural science has been introduced another class of somewhat cognate words has not been neglected, such as "act," "case," "treaty," "disease," &c., which, though not strictly admitting of encyclopædic treatment themselves, enter into many special phrases or names, such as "Civil Service Act," "Tweed case," the "Treaty of Washington," "Bright's disease," &c., which relate to encyclopædic matters. Such phrases the 'Century Dictionary' admits and defines, thus adding a large amount of material, mainly historical. Lastly, it often happens that proper names which are excluded from the dictionary have derivative adjectives which are included in it, for example, "Chinese," "Cartesian," "Byzantine," "Darwinian." The definitions of such words have been utilized for the introduction of geographical, biographical, and historical matter. It is also proposed to treat the subject of proper names, biographical and geographical, extensively, by itself, in a supplementary volume.

To sum up, the general plan of the 'Century Dictionary' has been to furnish a complete vocabulary of English words and phrases, particularly of terms used in the various sciences and in all branches of business, not excluding, though carefully discriminating, colloquialisms, Anglicisms, Americanisms, slang, and such foreign words as are in popular or technical use; to carefully define and illustrate by abundant citations from the whole range of English literature the different meanings of each word; to furnish etymologies which shall represent the most recent results of philological research; to take advanced ground in orthography and pronunciation; to give full lists of synonyms and indicate their proper use; to give more fully than has hitherto been done the proper combination, in special phrases, of prepositions with verbs and adjectives, and of nouns with their appropriate verbs; to furnish a large number of carefully executed illustrations and diagrams which shall really assist the reader to an understanding of the text; to provide not only a lexicon, but an encyclopædia, by adding to the formal definitions of a large number of scientific and other terms general explanations

of the facts or objects of which they are the names; in short, to produce an encyclopædic dictionary which shall meet the wants of all classes.

THE MANUSCRIPTS OF MOUNT ATHOS.

IN his interesting letter from Mount Athos (*Athen.* No. 3212), Prof. Mahaffy has called attention to two important manuscripts of classical authors. One of them belongs to the library of the Monastery of Vatopedi—one of the two libraries which, in my mission in 1880, I was forced to leave unvisited, partly owing to the advanced season of the year, which left me no time, partly to the exhausted state in which I and my companions found ourselves after four months of excessive toil, and the cataloguing of six hundred manuscripts divided among twenty libraries. I mentioned these two omissions, and defended them, in my report to the Greek Chambers, which has been translated into German by MM. Rickenbach and Boltz, and in an abridged shape by Prof. Destunis, of St. Petersburg.

The other manuscript, however, belongs to the library of the Monastery of Iviron, which I catalogued; but the catalogue is not yet printed, since I have only published as yet a small portion of my general catalogue. This contains the list of the Greek manuscripts in the libraries of Protaton, Hagia Anna, Hagios Paulos, Chilandari, Zographa, Constanonitu, Gregoria, and Xenaphia. As the manuscript in question is one of the most interesting existing on Mount Athos of classical authors, I may be permitted to give some further details regarding it, and correct one or two points in Prof. Mahaffy's letter.

The manuscript is numbered 161 in my catalogue. The other number mentioned by Mr. Mahaffy is due to a partial attempt at cataloguing on the part of the monastery. The manuscript consists of 204 leaves, and it belongs, as I have noted, to the thirteenth century. It is, however, a codex bombycinus, and not a paper manuscript. It is, as Prof. Mahaffy says, acephalous, but the first piece is not the 'Antigone' of Sophocles, but the 'Phœnissæ' of Euripides. This is proved by the first lines that occur in the MS., which are 1150-1 of the 'Phœnissæ':—

ἡμῶν τ' ἐς οὐδας εἶδες ἂν πρὸ τευχέων
πολλοὺς κυβιστήτης ἐκνευκώτας.

The MS. contains, therefore, only the last third of the play. Next follow the other pieces mentioned by Prof. Mahaffy—the 'Hippolytus' and 'Medea' of Euripides, the 'Prometheus,' 'Septem contra Thebas,' and 'Perseus' of Æschylus. On these I have the following remark to make. In the acephalous 'Phœnissæ' an interpretation of some words occurs occasionally running between the lines of the text, but in a later handwriting. On the margin there frequently occurs in this and the other plays the well-known contraction which signifies γνῶμη. Of scholia, properly so called, there are none in the Euripidean plays. The arguments of the 'Hippolytus' and the 'Medea' are preserved; but they are the customary ones and offer nothing novel. The conclusion of the 'Medea' is wanting, the text breaking off at the lines

παρ' ἀνδρὶ τῷδε, καὶ τεκούσά μοι τέκνα
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπάλλεας,

so that over eighty lines are missing.

The plays of Æschylus have, besides the interlinear interpretation, which is seldom given, also scholia on the margin. The beginning of those to the 'Prometheus' is as follows:—

Χθονός· λείπει τῆς οἰκουμένης, ἢ τ' ἡ σύνταξις οὕτως. Ἠλθομεν ἢ ἐρχόμεθα εἰς πέδον ἔχον τὰ ὄρια τῆς οἰκουμένης γῆς, τούτῳ εἰς αἰκίον τόπον. καὶ ἄλλως· ἡκομεν ἀπὸ τοῦ οὐρανοῦ εἰς πέδον χθονὸς περιφραστικῶς ἀπὸ τοῦ εἰς χθόνα. Τηλοῦρον ἦτοι τὸν Καύκασον τῆλε ὄντα καὶ διεστηκότα τῶν ἄλλων ὀρέων κατὰ τὸ ὕψος. Ἔστι δὲ ἡ τοιαύτη σύνταξις τε καὶ ἔννοια οὐ καλὴ διὰ τὸ ἐναντιοῦσθαι τῇ δευτέρῳ στίχῳ.

These scholia are often illegible from damp. At the close of the argument to the 'Prometheus' the interesting variant *τέρμασι τοῦ Ὀκεανοῦ* replaces *μέρεσι* of the editions.

At the end of the 'Persæ' the following Byzantine verses are added:—

Ὁ γῆν θαλασσῶν περικυκλῶν θράσει
καὶ χωματῶν θάλασσαν ὡς φουσσῶν μέγα
τοῖς Ἀττικοῖς ἄθλημα δέκνται Ξέρξης.

The text of the 'Idylls' of Theocritus, which begins on f. 86r., is also accompanied by scanty marginal scholia, in many places illegible from damp. The interlinear interpretation is in red ink. The geographical poem of the Periegete Dionysius is also accompanied by such an interpretation, very scanty, and written in black ink. The commentary which accompanies the text of Hesiod's 'Works and Days,' which commences on f. 120r., is that of the well-known Byzantine scholar Johannes Tzetzes.

I have now said what I wished to add by way of supplement to Prof. Mahaffy's interesting communication. The rest of my remarks I reserve for the publication of the catalogue of the manuscripts at Iviron.

SPYR. P. LAMBROS.

Literary Gossip.

MR. GOSSE contributes an article in the July number of the *Fortnightly* on Edward FitzGerald, the translator of Omar Khayyám.

MESSRS. BLACKWOOD will publish on the 25th inst. a novel in three volumes by the author of the tale 'Aut Diabolus, aut Nihil,' which, on its appearance in *Blackwood's Magazine* last year, caused considerable commotion in Paris. In the new story, 'Little Hand and Muckle Gold,' part of its plot is laid in Parisian society of the Second Empire, and many of its characters will be readily recognizable, while the scene is latterly shifted to England. The dénouement is a terrible tragedy. The author believes he has struck out for himself a bolder course of treatment than contemporary English novelists usually affect. Versions of the novel in French and English are in course of being dramatized, and Madame Bernhardt proposes to sustain the chief part in the former.

THE July number of *Blackwood* will contain a story by Mr. Oscar Wilde on the subject of Shakespeare's 'Sonnets.' Mr. Wilde will put forward an entirely new theory as to the identity of the mysterious Mr. W. H. of the famous preface.

THE ranks of novel-writers are about to receive a recruit in the person of Mr. Val Prinsep, A.R.A.

AN exhaustive life of Adam Smith is at length in preparation, and may be expected shortly from the pen of Mr. John Rae.

ADMIRERS of Mr. Browning will be glad to hear that Mr. John T. Nettle's scarce little volume of 'Essays on Robert Browning's Poetry,' first published in 1868, is about to be republished under the title of 'Robert Browning: Essays and Thoughts.' The book will contain a large quantity of new matter. It will be issued by Mr. Elkin Mathews.

MR. O. A. FRY has become editor of *Vanity Fair*. Mr. Fry was for a long time a member of the staff under Mr. T. Gibson Bowles.

THE principal article in the July *Asiatic Quarterly Review* will be an elaborate account

of the British Shan States, by Mr. T. G. Scott ('Shway Yoe'). Mr. Seton Karr writes in the same number on 'The Indian Native Press,' and General McMahon on 'Karenin and the Red Karens.' The paper read by Sir Lepel Griffin before the Royal Colonial Institute on the native states of India will also be published in *extenso* in the *Review*, of which he is now the sole proprietor.

Macmillan's Magazine for July will include a paper on progress and war by Mr. Goldwin Smith.

THE forthcoming number of the *National Review* will contain an article by Mrs. Lynn Linton, entitled 'The Threatened Abdication of Man,' and also one by Col. Euan Smith, our Consul-General and Diplomatic Agent at Zanzibar, on 'The Situation in and off Zanzibar.'

THE Rev. T. E. Bridgett is putting finishing touches to 'The True Story of the Catholic Hierarchy deposed by Queen Elizabeth,' a work of research in which he had at first the assistance of the late Rev. T. F. Knox, of the London Oratory. Messrs. Burns & Oates will be the publishers. Besides using papers in the Record Office, Privy Council registers, and MSS. in the British Museum, the authors have had access to a number of unpublished letters in the possession of the Marquis of Salisbury.

MR. HAMILTON WOOD, son of the late Mr. Shakspeare Wood, who was for many years Roman correspondent of the *Times*, has just been appointed Roman correspondent of the *Tablet*.

THE following are among the names mentioned for the Greek Chair at Glasgow: Mr. J. Adam, of Emmanuel College, Cambridge; Mr. Goodwin, Professor of Greek at University College, London; Prof. W. Ridgeway, of Queen's College, Cork; Dr. Sandys, of St. John's College, Cambridge; and Prof. Warr, of King's College, London. Mr. Arthur Sidgwick had not, when we were writing, decided on standing; nor had Dr. Gow, of Nottingham. Prof. Tyrrell, of Dublin, is also in the doubtful list. Mr. J. W. Mackail is, we believe, not a candidate.

THE possible candidates for the English Chair at Glasgow are said to include Mr. Thomas Bayne; Mr. D. Balsillie, author of 'The Ethic of Nature'; Prof. Dowden, of Dublin; Mr. M. W. MacCallum, Professor of English Literature at Sydney University (formerly at Aberystwith); Prof. Minto, of Aberdeen; and, it is rumoured, Mr. Saintsbury.

MR. DAVID HANNAY has undertaken to write a life of Rodney for Messrs. Macmillan & Co.'s series of "English Men of Action."

MESSRS. MACMILLAN & Co. will publish immediately Mr. Shuckburgh's translation of Polybius, which is the first translation into English of the complete works so far as they are now known. For the five complete books Mr. Shuckburgh has only supplied such short notes as seemed necessary to the understanding of the text. But in the case of the fragments he has endeavoured to indicate the part of the history to which they belong, and to connect them by brief sketches of intermediate events, with full references to those authors who supply the missing links.

THE death is announced of Dr. Crombie, Professor of Biblical Criticism at St. Andrews.

FOR the fifth edition of his Bampton Lectures on 'Sunday,' which first came out in 1860, Archdeacon Hessey has written a new preface, bringing down his account of Sunday to 1889; and he has attached to it an excursus on two important cuneiform documents in the Museum which have been held to indicate an acquaintance with the Mosaic Sabbath on the part of the Babylonians. Messrs. Cassell are the publishers.

LAST week the staff of the *Journal des Débats* gave a dinner in the Pavillon Louis XIV. to the editor, M. Georges Patinot, in celebration of the centenary of the journal. The company numbered upwards of sixty, including several ladies. Among the principal persons present were MM. Renan, Say, Bapst, Weiss, Bardoux, Molinari, Beaulieu, Charmes, Montebello, Lemaître, and Reyer. MM. Renan and Bardoux proposed the toast of the evening, and M. Patinot responded. As no reporters were present the speakers gave full play to their feelings, but some brilliant speeches were lost to the public.

THE ninth volume of the "Gentleman's Magazine Library," which Mr. Stock is going to publish, will be entitled 'Bibliographical Notes,' and will contain a classification of the notes on books which appeared throughout the *Gentleman's Magazine* from 1731 to 1868.

THE New York *Book-Lover*, a monthly periodical, has decided to suspend publication during the hot months. "It is rapidly becoming an established custom with Americans," says the *Book-Lover*, "to discard all kinds of hobbies during the summer season."

IN our first number for July, that of Saturday the 6th, we shall publish our usual articles on the literature of European countries during the preceding twelve months. Among them will be Belgium, by M. de Laveleye and Prof. Fredericq; Bohemia, by M. Mourek; Denmark, by M. V. Petersen; France, by M. J. Reinach; Germany, by Hofrath Zimmermann; Holland, by Miss Van Campen; Italy, by Commendatore Bonghi; Norway, by M. H. Jaeger; Russia, by M. Milyoukov; Spain, by Don Juan Riaño; and Sweden, by Dr. Ahnfelt.

THE chief Parliamentary Papers of the week are Local Taxation, Scotland, Grants in Aid, Return (5d.); Tables showing Progress of Merchant Shipping, 1888 (7d.); Pauperism, England and Wales, Monthly Comparative Statement (2d.); Patents, Designs, and Trade Marks Act, 1883, Sixth Report of the Comptroller-General (3d.); Trade and Navigation of the United Kingdom, Accounts for May, 1889 (8d.); and National Education in Ireland, Fifty-fifth Report of the Commissioners (3d.).

SCIENCE

The Development of Marriage and Kinship. By C. Staniland Wake. (Redway.)

THE last word has not yet been said on the perplexing question of the primitive form and gradual development of sexual

relations in savage races. The literature of the question is large, but the basis for scientific treatment of it is relatively small. Until the method recommended and pursued by Dr. Tylor has been freely applied, and the great and difficult work of determining the value of the facts observed as units of comparison grappled with and overcome, this will continue to be so. It is a misfortune for Mr. Wake that he has not had the advantage of revising his work by Dr. Tylor's method, which has all the promise of the future in regard to researches of the kind. The volume is, however, a closely reasoned argument on a complicated and interesting subject, and will add to the reputation Mr. Wake has already earned by his writings on anthropology. Portions of it have, we think, already appeared in English and foreign scientific journals and transactions, and this leads here and there to some repetition; but the work in its present form is consecutive and well arranged. It is easier reading than some earlier books on the same subject.

The evolution of social observances is not so simple a problem as that of the evolution of physical characters. It is complicated by the fact that the mind of man operates by way of repugnance to old customs leading to sudden and radical changes as well as by gradual development of the new out of the old. This process has been freely used by standard writers, who have conjectured a previous system of which the present system is the opposite, the supposed old system having been abandoned in disgust in favour of the new. Mr. Wake rejects it altogether, and claims that the doctrine of evolution in its ordinary sense should be applied to the sexual relations of savage races, so as to ascertain the primitive form out of which that now existing in peoples of a low type was developed. If his method leads to a consistent working theory he is obviously in the right; for where everything must from the necessity of the case be based upon conjecture, that conjecture is to be preferred which follows the ordinary course of events and does not call in the aid of any disturbing cause to establish it. The conjecture which requires the fewest assumptions is the safest.

Mr. Wake deduces from the evidence of social conditions among the rudest tribes a "primitive law of marriage" which imposes on the sexual instinct, first, a social restraint, arising from the claim of parents or others to have an interest in, or a right to control, the conduct of the females belonging to their family group; and, second, a natural restraint, arising from the feeling that persons closely related by blood ought not to intermarry. Any sexual relation not opposed to these restraints was primitively regarded as right and proper. Such savage races as the Bosjesmans of South Africa, the Andaman Islanders, and the aborigines of Australia alike view with repugnance unions between persons closely related by blood. No recorded observation to the contrary relating to any savage people whatever is considered by Mr. Wake to be trustworthy. If this be so, he asks, why should a previous condition of absolute promiscuity be conjectured to have existed? Darwin long ago showed that it does not exist even among quadrupeds, and judged from ana-

logy that it would not have prevailed among man in primeval times, when he had only doubtfully attained the rank of manhood. Nothing in the present experience of mankind authorizes the view that it has passed through a stage of sexual promiscuity. To some branches of the argument for the opposite conclusion we are disposed to attach more weight than our author gives them. The outbursts of unbridled and general licentiousness which mark certain periods and occasions among the savage tribes of Australia might well be considered to be survivals of some earlier practice; and there is evidence that what Mr. Wake calls the natural restraint ceases to operate at some of those times. The subject is one which cannot be discussed at length in these columns, nor is it capable of absolute proof; but we are not writing without warrant.

A variation of the system of class marriages to which Mr. Wake devotes much attention is the "punaluan" marriage of the Sandwich Islanders. A punaluan family consists either of several brothers having their wives in common, or of several sisters having their husbands in common, with their offspring. When the terms "brother" and "sister" are extended to mean "tribal brother" and "tribal sister," and thus to include collaterals, the punaluan system becomes equivalent to the classificatory system. The transition from these to polyandry on the one side and polygyny on the other is easy. The choice between the two is a question of supply and demand. Mr. Wake holds that the moving cause of polyandry is poverty; and he fails to see any connexion between it and the custom of the levirate, as directed in the Institutes of Manu and anciently practised among the Hebrews. Polygyny, on the other hand, is a consequence of wealth. From the community where polyandry or polygyny is practised to that where the group marriage entirely disappears and monandry takes its place is a short step, but a very important one. The group in the one case or the other has only to be replaced by a single individual, as sooner or later it is sure to be, and monogamy becomes the rule.

The interesting fact that kinship among primitive races is very commonly traced through females has been often accounted for upon the cynical ground that maternal relationship at least is certain. Mr. Wake prefers the theory that where children are a valuable property the kindred of the woman will not willingly part with their right in her and her offspring. If her husband wishes her society, he must join her family or visit her in its habitation. The tracing of kinship through females does not necessarily preclude the acknowledgment of relationship with the father. It is some consideration of this kind which is probably the origin of the curious custom of the couvade. Where, however, kinship is formally traced through him he must have acquired the right to transfer his wife and her future offspring to his own family either by purchase or by capture. Hence arises the connexion between the various forms of ceremonial and collusive capture, and the tracing of kinship through the male.

Mr. Wake concludes his study of these difficult, but interesting questions by a chapter on modern civilized systems of

monogamy and on Christian ideas relating to marriage and celibacy. Several misprints indicate that the author has not revised the proofs with his usual care.

DR. J. PERCY, F.R.S.

SCIENTIFIC metallurgy in this country has lost its most distinguished representative by the death of Dr. Percy, which occurred at his house in Bayswater last Wednesday morning. Born in 1817, the son of a Nottingham solicitor, John Percy was placed at an early age in the medical school of the University of Edinburgh, where he took his degree of M.D. at the age of twenty-one. At Edinburgh he was the pupil of Sir Charles Bell, and a fellow student with Edward Forbes. Dr. Percy also studied in the medical schools of Paris, and while in France undertook a botanical tour in the Pyrenees. He established himself in practice in Birmingham, where he became physician to the Queen's Hospital. While there he carried on some remarkable researches on the effect of alcohol in the animal economy, and conducted some curious experiments on monkeys. In 1844 he communicated to the Zoological Society a paper 'On the Management of Monkeys in Confinement,' and the following year read before the British Association some 'Contributions to the Chemistry of Diabetes.' His residence in Birmingham led him to take much interest in the chemical principles involved in metallurgical operations; and when the Government School of Mines was established in 1851, De la Beche selected Percy for the post of Lecturer on Metallurgy, a position which he held for eight-and-twenty years. Abandoning the practice of medicine, he settled in London, and devoted himself to scientific research, taking special interest in the early development of photography. His great object, however, seems to have been the production of an exhaustive treatise on metallurgy; and after years spent in the accumulation of material, his first volume was given to the world in 1861. This dealt mainly with the subjects of fuel, copper, and zinc. It was followed in 1864 by a voluminous treatise on iron and steel, and in due course other volumes appeared, dealing more or less completely with lead, silver, and gold. But this great work—the worthy object of an active life—was destined to remain incomplete, and after his retirement from the Royal School of Mines in 1879 its completion became practically impossible. So widely, however, was its value recognized, that the successive volumes, as they appeared, were translated into both French and German. In 1877 the Iron and Steel Institute recognized Dr. Percy's services to metallurgy by the award of the Bessemer Medal; and only shortly before his death he held the presidency of this Institute, and, notwithstanding his failing health, discharged the duties of the chair with characteristic ability. Up to the time of his death he was Superintendent of Ventilation in the Houses of Parliament, a position which gave him an extensive acquaintance among the members. Dr. Percy was not a traveller, but in London few figures were better known than his, not only in scientific, but in artistic circles. He was a man of great force of character and versatility of tastes; a writer in command of a vigorous and pure style of English, whose letters, under the signature "Y.," were for years well known in the *Times*; a lecturer of power and popularity; and a teacher deeply respected by his students. For more than a quarter of a century Dr. Percy practically directed all the metallurgical teaching in this country, and nearly every assayer of scientific reputation had passed through his laboratory. It is understood that he leaves behind him large collections of metallurgical specimens, objects of natural history, and works of art. What will become of them we do not know, but it may be considered certain that they will not go to South Kensington.

MR. H. W. BRISTOW, F.R.S.

EARLY on Friday morning, the 14th inst., there quietly passed away, at his residence at Brixton, a well-known geologist, who for many years had held the position of Director of the Geological Survey of England and Wales. Mr. Henry William Bristow, who retired from office only a year ago, had reached at the time of his death the age of seventy-two. Educated at King's College, London, he commenced his geological work early in life by the preparation of a catalogue of the college collection of minerals and rocks. Soon afterwards he became attached to the survey under De la Beche, and was entrusted with work among the Secondary and newer strata of the south of England and the Isle of Wight. Mr. Bristow's writings on these rocks were of acknowledged authority; and only shortly before his death he was engaged on the revision of his well-known Isle of Wight memoir. Outside his official work he wrote a useful 'Glossary of Mineralogy,' which appeared in 1861; he translated Simonin's popular treatise 'La Vie Souterraine,' and compiled, conjointly with Mr. Etheridge, a handy 'Table of British Strata.' Debarred by defective hearing from taking an active part in scientific meetings, Mr. Bristow was less known publicly than might have been expected from his wide attainments in geology and mineralogy. But to those who had the privilege of his friendship he was endeared by much kindness of disposition, which was strikingly manifest in his readiness to befriend the many younger geologists whose work it was his duty to direct and supervise.

SOCIETIES.

ASTRONOMICAL.—June 10.—Mr. W. H. M. Christie Astronomer Royal, President, in the chair.—Mr. Downing mentioned that amongst the presents received by the Society since their last meeting were the original MS. observations of Admiral Smythe for the Bedford Catalogue, which had been recently purchased by Mr. Knobel and presented to the Society.—Mr. Taylor read a paper 'On Observations of the Spectrum of Uranus.' His first observation was made on Thursday, May 16th, 1889, at Mr. Common's observatory, when broad flutings were detected in the spectrum of the planet. The most striking features on the first examination were the four dark bands in the orange green, blue, and yellow. The second dark band from the red end was by far the broadest. No traces of any solar or narrow lines were visible in the spectrum. As comparisons were difficult and no measurements could be made, light curves were drawn by two independent observers, and these were found to agree in all particulars. Subsequently ten dark bands were seen and their positions measured, as well as the positions of several bright lines. On no occasion was any narrow line seen, as in the solar spectrum.—Mr. Knobel read an extract from a letter from Dr. Huggins, in which he said: "I have recently succeeded by photography in solving the question of solar light in the spectrum of Uranus. With an exposure of two hours I got on the 3rd of June a fine spectrum extending to M in the ultra violet. In the spectrum of the planet all the chief Fraunhofer lines are distinctly seen, and I am unable to distinguish any other lines, bright or dark. It is certain, therefore, that the light of the planet, in this region of the spectrum at least, is solar. In 1871 I sent a paper to the Royal Society on the visible spectrum of Uranus, and gave a map and measures of six dark bands. I was unable, on account of the feebleness of the light, to catch the solar lines. In 1872 Vogel worked on the spectrum, and he also confirmed my observation of the absorption lines. The weather since June 3rd has not permitted me to observe again the visible spectrum."—Mr. Maunders said that he had observed the spectrum of Uranus on more than one occasion with the 12-inch equatorial at Greenwich, and had seen the dark bands which Huggins and Vogel had described, but he had not been able to see anything like bright lines in the spectrum of the planet.—Mr. Ranyard said that he had observed the spectrum of the planet with his 18-inch on more than one occasion, and it seemed to him that there were broad absorption bands in the spectrum. He had seen no bright lines. It did not follow that Dr. Huggins's observation was contradictory of Mr. Taylor's, for the visible region of the spectrum might be affected by absorption while the violet region was not, or the planet itself might emit light only of long wave lengths.—Father Perry read a paper 'On Pho-

tographs and Drawings of the Sun made at Stonyhurst Observatory.' He showed a series of large drawings, and pointed out that in most cases more detail of spot structure was shown upon the drawings than on the photographs taken at Greenwich, of which he exhibited copies.—Mr. Marth drew attention to a close conjunction of Mars and Saturn which will take place on the 20th of September, when the two planets will be within 48 minutes of Regulus.—The following papers were also presented: 'On the Orbit of Sirius,' by Mr. J. B. Gore; and 'Note on the Nebulous Star in Mr. Roberts's Photographs of 81 and 82 Messier Urse Majoris,' by Mr. H. Ingall.

ASIATIC.—June 17.—Sir F. Goldsmid in the chair.—Mr. D. Margoliouth, New College, Oxford, was elected a Non-Resident Member.—Mr. E. G. Browne read his second paper on 'The Bábis of Persia,' in which an account was given of their literature and doctrines, and an attempt made to trace the development of the latter from those advanced by Sheykh Ahmad Ahádí and his successor Hájí Seyyid Kázim, who was the teacher of Mirzá 'Alí Muhammad, the Báb. The literature to be examined was divided into four periods, as follows: (1) The writings of Sheykh Ahmad and his successor, which were briefly considered, only the chief peculiarities of their doctrines being indicated. (2) The writings of the Báb himself and some of his contemporaries, the former being further subdivided into those composed before their author claimed to be divinely inspired, and those written subsequently to this claim. Of the first class only one work is known, the so-called 'Book of the Pilgrimage,' which is a form of prayer to be used on visiting the tombs of the Imáms. Of the second class the commentary on the chapter of the Kurán called the Sura-i-Yásuf, and the Persian 'Bayán,' which represents the ultimate development of the Báb's views, were most fully discussed. A work of uncertain authorship called 'The Seven Proofs' was then described, and a sketch was given of the line of argument adopted by the Bábis in dealing with those of other creeds, especially the Muhammadans. A poem attributed to the Bábí heroine and martyr Kurrat-ul-Ayn, and a letter written by the fellow sufferer of the Báb to his elder brother on the night preceding his execution, were also noticed. (3) The writings of the third period, called 'The Interval,' during which Mirzá Yahyá under the title of 'His Highness the Eternal' acted as chief of the sect, were then described, especial attention being bestowed on a work called 'Ikán' ('The Assurance') by Behá, who had not at that time put forward his claim to supremacy. (4) The last period embraced the writings of Behá composed at a date subsequent to this claim, the first of which was an epistle addressed to one entitled Nasir. The epistles addressed to the kings and rulers of some of the principal countries of Europe and Asia were discussed in detail. These were six in number, the longest being the letter to Nasir'u'd-Din Sháh, King of Persia. Of the others, the letter to Napoleon III. is of special interest, inasmuch as the downfall of the latter is therein foretold. The letters to the Pope of Rome and the Queen of England are also curious. In the latter much commendation is bestowed on the English nation because of the part taken by them in the abolition of slavery, while their system of representative government is highly applauded. Most of these letters appear to have been written about the year 1869. The paper concluded with an analysis of the contents of the latest and most systematic of Behá's works, called 'The Most Holy Tablet,' wherein the prescriptions of the new religion are arranged, revised, and codified.—An interesting discussion followed, in which Dr. Leitner, Mr. Kay, and Sir F. Goldsmid took part.

ARCHÆOLOGICAL INSTITUTE.—June 6.—Mr. J. T. Micklethwaite in the chair.—Mr. A. Hartshorne sent a paper 'On the Monumental Effigies in Cubberley Church, Gloucestershire,' first treating of the extent to which such memorials have suffered through neglect, removal from their original sites, and "restoration," a protest being entered against the continuance of the process, which involves the violent dislocation of the continuity of local history. As to the effigies in question, Mr. Hartshorne gave a general description of the military harness of the time of Edward II., exemplified by the fine knightly figure at Cubberley, pointing out more particularly how the bascinet, the surcoat, and the gauntlet had gradually grown from earlier forms, and, as gradually, lapsed into later ones; the female figure, the civil effigy with its exuberant hair, and the rare diminutive effigy were also described.—The Chairman, referring to Mr. Hartshorne's remarks on the practice of moving and altering ancient monuments, called attention to the mischief now going on at Westminster Abbey, and especially to the destruction of the painted glass in the rose

window in the north transept, and to the answer which was considered sufficient when a question was asked lately about it in the House of Commons; that glass, he added, was of unusual value and interest as being an almost unique example of glass-painting of the early part of the eighteenth century. It was good in itself, and fitted its place very well; but now it is to be destroyed, only because it will not fit a new window which Mr. Pearson wishes to put in its place; and when some who valued the glass object to its destruction, they are told that it is to be adapted to the new window, and are asked to accept the mangled and rearranged pieces as the equivalent of the whole.—Mr. P. F. Newberry read a paper 'On some Funeral Wreaths of the Græco-Roman Period, discovered in the Cemetery of Hawara, Egypt,' pointing out the light which these interesting leaf records throw upon the writings of classical authors, and that the Greek colonists at Hawara not only assisted in making the coffins and in decorating the mummies, but also had a hand in the manufacture of some of the garlands.—Rev. Greville I. Chester exhibited a Phœnician scarabæoid, and contributed a description of it by Prof. Sayce.

LINNEAN.—June 6.—Mr. Carruthers, President, in the chair.—Dr. J. Anderson, Mr. J. G. Baker, Dr. Braithwaite, and Mr. F. Crisp were nominated Vice-Presidents.—Mr. D. S. W. Nicholl was admitted a Fellow, and the following were elected: the Marquis of Lothian, Messrs. W. Williams, C. S. Wild, and W. Schaus.—Prof. Martin Duncan exhibited under the microscope some beautifully mounted preparations of the ambulacral tentacles of *Cidaris papillata*, and drew attention to the fact, previously unrecorded, that the tentacles of the abactinal region of the test differ in form and character from those of the actinal region. The latter have a well-developed terminal disc and are richly spiculated; whereas the former have no disc, but terminate distally in a pointed extremity with very few spicules.—Mr. W. P. Sladen made some remarks on the significance of this dimorphism with reference to its archaic character and its relation to the primitive forms of echinoids and asteroids.—Mr. Narraoott exhibited a singular fasciated growth of *Ranunculus acris* found at Castlebar Hill, Ealing.—Mr. H. B. Hewetson exhibited under the microscope a parasite of Pallas's sandpiper (*Syrhaptes paradoxus*), taken from a bird shot in Yorkshire, and described as a species of *Argas*.—Mr. Harting pointed out that an apparently different parasite from the same species of bird had been recently described by Mr. O. P. Cambridge (*Ann. Mag. Nat. Hist.*, May, 1889), under the name *Hæmaphysalis peregrinus*.—Dr. Cogswell showed some examples of Jerusalem artichoke and potato to illustrate the spiral development of the shoots from right to left.—Governor Moloney, of the colony of Lagos, exhibited a large collection of birds and insects from the Gambia, the result of twelve months' collecting in 1884-85. The birds, belonging to 134 species, had been examined and named by Capt. Shelley. Amongst the beetles, of which 89 species had been collected, he called attention specially to *Galerita africana* and *Tefflus megalis*, and to the rhinoceros and stag-horned beetles. Of butterflies there were 90 species, amongst which the most noticeable and characteristic were the Acree and the pale-green *Eronia thalassina*, said to be typically Gambian. The moths, of which some 220 species had been brought home, were named by Mr. Herbert Druce, and several had proved to be new or undescribed. A portion of this collection had been exhibited at the Indian and Colonial Exhibition of 1886, but had since been carefully gone over and named, and was now exhibited for the first time in its entirety.—Mr. H. Druce alluded to some of the Lepidoptera which are most characteristic of the Gambia region; and Mr. Harting made some remarks upon the birds, pointing out the wide geographical range of some of the species which had been collected.—Mr. C. Reid exhibited several specimens of fossil plants from a newly discovered pleistocene deposit at South Cross, Southelmham, near Harleston.—Mr. D. Morris exhibited specimens of the fruit of *Sideroxylon dulciferum*, the so-called "miraculous berry" of West Africa, belonging to the Sapotaceæ. Covered externally with a soft sweet pulp, it imparts to the palate a sensation which rendered it possible to partake of sour substances, and even of tartaric acid, lime-juice, and vinegar, and to give them a flavour of absolute sweetness. The fruit of *Thaumatococcus* (*Phrynium daniellii*), possessing similar properties, was also shown, and living plants of both had lately been received at Kew from Lagos through Governor Moloney.—Mr. T. Christy exhibited growing plants of *Antiaris toxicaria* (the upas tree) and *Strophanthus hombe*, both of them poisonous, to show the similarity of the foliage.—Mr. B. D. Jackson read a paper by Dr. Buchanan White, entitled 'A Revision of the British Willows.'

CHEMICAL.—June 4.—Dr. W. J. Russell, President, in the chair.—Prof. Mendeleeff's Faraday Lecture 'On the Periodic Law of the Chemical Elements,' owing to the enforced absence of the lecturer, was read by the Secretary.—The Faraday Medal and a purse were presented by the President to Mr. Anderson, by whom they were received on behalf of Prof. Mendeleeff.

June 6.—Dr. W. J. Russell, President, in the chair.—Messrs. A. E. Gibson, M. C. Williams, C. W. Priestley, A. L. Stern, T. E. J. Cridland, and B. Brauner were formally admitted Fellows.—The following papers were read: 'Experimental Researches on the Periodic Law,' Part I., by Dr. B. Brauner; 'The Amylo-dextrin of W. Nägeli and its Relation to Soluble Starch,' and 'The Determination of the Molecular Weights of the Carbohydrates,' Part II., by Mr. H. T. Brown and Dr. G. H. Morris; 'Researches on Silicon Compounds,' Part V., by Mr. J. E. Reynolds; 'The Isomerism of the Alkyl-derivatives of Mixed Diazoamido Compounds,' by Messrs. R. Meldola and F. W. Streatfield; 'The Atomic Weight of Zinc,' by Dr. J. H. Gladstone and Mr. W. Hibbert; and 'The Amount of Nitric Acid in the Rain-water at Rothamsted, with Notes on the Analysis of Rain-water,' by Mr. K. Warington.

MATHEMATICAL.—June 13.—Mr. J. J. Walker, President, in the chair.—The President commented on the losses the mathematical world had sustained during the session by the deaths of Prof. Genocchi, of Turin; Prof. Du Bois-Reymond, of Berlin; and M. Halphen, of Paris.—The following communications were made: 'On the Square of Euler's Series,' by Dr. Glaisher; 'A Theorem in the Calculus of Linear Partial Differential Operations,' by Major Macmahon; 'On Crystalline Reflection and Refraction,' by Mr. A. B. Basset; 'On some Rings of Circles connected with a Triangle and the Circles (Schoute's System) that cut them at Equal Angles,' by Mr. W. W. Taylor; 'The Figures of the Pippian and Quippian of a Class of Plane Cubics,' by the President (Sir J. Cockle in the chair); and 'A Generalization of Buffon's Problem,' by Prof. Sylvester (communicated by Mr. J. Hammond).—The following papers: 'On the Small Wave-Motions of a Heterogeneous Fluid under Gravity,' by Prof. W. Burnside; and 'On the Uniform Deformation in Two Dimensions of a Cylindrical Shell of Finite Thickness, with Applications to the General Theory of Deformation of Thin Shells,' by Lord Rayleigh—were, in the absence of the writers, taken as read.

PHYSICAL.—June 8.—Prof. Ayrton, V.P., in the chair.—Dr. Bond and Mr. Britton were elected Members.—The following communications were made: 'A Photograph of Lightning Flashes' was exhibited and described by Dr. Hoffer; 'On the Methods of suppressing Sparking in Electromagnets,' and 'Notes on Geometrical Optics: (1) On the Deduction of the Elementary Theory of Mirrors and Lenses from Wave Principles, (2) On a Dioptric Spherometer, (3) On the Formula of the Lenticular Mirror,' by Prof. S. P. Thompson; 'A Shunt Transformer,' by Mr. E. W. Smith; and 'On the Use of the Biquartz,' by Mr. A. W. Ward.

ARISTOTELIAN.—June 17.—Mr. S. H. Hodgson, President, in the chair.—Prof. J. M. Cattell was elected a Corresponding Member.—Dr. G. J. Stoney read a paper 'On the Nature of Force,' which was followed by papers from Prof. Bain and Prof. Dunstan.

MEETINGS FOR THE ENSUING WEEK.

- Mex. Hellenic, 5.—Annual Meeting.
- Geographical, 8.
- Trans. Horticultural, 11.—Fruit and Floral Committee, 11; Scientific Committee, 1; Lecture, 3.
- Statistical, 4.—Annual Meeting.
- Anthropological, 8.—Exhibition of some Examples of Prehistoric Trephining and Skull-boring from America, Prof. V. Horsley; 'Cross-bows, Long-bows, Quivers, &c., from Yoruba,' exhibited by H. R. Governor Moloney; 'Structure and Affinities of the Composite Bow,' Mr. H. Balfour; 'Poisoned Arrows,' Rev. R. H. Codrington.
- Wid. Literature, 8.—'The Ethics of Sophocles and Shakespeare,' Mr. J. C. Collins.
- Unit. Service Institution, 3.—'The Naval Volunteers,' Mr. C. E. H. Chadwyck-Healey.
- Ban. Homicide, 27.—Election of Fellows.

Science Gossip.

PROF. SYLVESTER is going to deliver, early in the October term, a public lecture at Oxford on the sufficiency of Barbier's principle to furnish a universal and geometrical solution of a celebrated problem of chances originated by Buffon, whose solution of it, as also that of Laplace, was limited to the two simplest cases and involved the use of the integral calculus.

THE Pope has decided, at the instance of Father Denza, director of the observatory at Moncalieri, that an astronomical observatory

should be erected at the Vatican, the place selected for it being the tower surmounting the apartments of the President of the Sacred College, which is the highest of the buildings in the Vatican.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s; Illustrated Catalogue, 1s.

THE NEW GALLERY, REGENT STREET.—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

'THE VALE OF TEARS'—DORRIS'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doris Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Filate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Fifth and Concluding Notice.)

ONE of the finest pictures by men who have this year made a reputation is Mr. A. C. T aylor's *The Encore* (No. 1132), a vigorous instance of well-studied and potent lamplight and its strong shadows in a barn, where a young lady is singing "Home, sweet home!" to an audience full of character, and painted in a massive and effective, if somewhat rough style.—*Strolling Players awaiting an Audience* (1171) is Mr. J. Y. Carrington's capital picture of a troupe of dogs, of all sorts of ages, races, and humours, and agreeing in no respect but intelligence and hunger. The technique is disagreeable, and some of the colour is dirty, but it abounds in invention and spirit.—We trust Mr. E. Normand may never again paint a picture like *The Death of the First-born* (1210), a huge canvas with life-size figures. If, like Mr. E. B. Leighton, he would attempt *genre*, we should be charmed to see next year what he could give us, instead of such a work as this, which is spectacular without splendour or dramatic passion, dry without severity and refinement, laborious without finish, and dull without being learned. Even the chief figure of this ambitious composition, the king leaving the scene of his trouble, is not sympathetic, and therefore touches us not. A mechanic inspiration pervades the work, which, though more accomplished, is very like a Benjamin West.—Mr. W. D. Sadler never before painted anything at all so good as *The Widow's Birthday* (1128), which is full of humour. There are many capital points of character in this picture, in which the crisp and firm touch of the artist is seen at its best.—Mr. A. Stocks's piece of genuine humorous *genre*, No. 1233, where a buxom country girl introduces her soldier sweetheart to a deaf old farmer with "A friend of mine, grandfather," ought not to escape notice. The stiff trooper and the wheedling lass are almost as good as the suspicious grandaunt.—Mr. L. J. Pott is not at his best in delineating (see No. 1263) the famous story of Maria Theresa presenting her son to the assembled nobles, who proclaim their loyalty by shouting and drawing their sabres. The comely empress and the pretty boy on her shoulder form a capital spectacular group, and the rest of the design lays stress on the superficial, stagey elements of a subject which, treated in a proper spirit, is a noble and highly picturesque one.—*The Spring* (593), by Mr. O. Ayrton, is a very elegant nudity standing at a stream. The foot seems too large.

Although the general improvement of landscape painting in this country is manifest at every exhibition, it cannot be said that more masterpieces are produced now than thirty years ago, and the Academy of this year, although it comprises a large number of praiseworthy pieces and very few bad ones, is exceptionally poor in fine landscapes. We have described several of the most notable of them, and may now deal with the remainder. Although he paints them admirably and with true sentiment, Mr. Val Davis is too fond of autumnal rivers with swans floating in front,

trees and rude buildings on the marshy banks. *A Quiet Haunt* (116) belongs to this class. It is very serene, tender, and sober, and charming in the illumination and tonality of the sky and water.—Mr. F. W. Baker's *The Land's End, Evening* (129), a vista of the coast, is rather photographic; yet it is broad in effect, well and carefully drawn, and true in sentiment.—Mr. F. Goodall's large panorama of *Harrow-on-the-Hill* (213) illustrates his resources, and is a new effort on his part to deal with English landscape. The horizon being in the middle of the canvas, and a good deal of space wasted at the top and bottom, the composition loses much; the herbage and foliage are monotonous in tone as well as in tint, still the work as a whole has many fine points and much feeling for nature.—*The Fifth of Forth at Aberdour* (227) shows that Mr. A. K. Brown, who never did so well before to our knowledge, has painted the sea and sky in a shadowless calm daylight effect with great sympathy and propriety.—*The Rosy Clouds of Evening* (238), by Mr. H. Hime, is a simple and noble effect in full colours of fierce orange glow on a heathery hillside and moorland. We think the cumuli are too crimson for nature, while they are out of harmony with the verdure.—*A Suffolk Marsh* (228), by Mr. J. Whipple, is careful, sober, and true.—Mr. Val Davis's *Edge of the Marsh* (253) is in some degree open to the same remarks as No. 116, and, like most of his pictures, a very poetical rendering of the sober grey and silver of autumnal daylight on faded marsh herbage, bare willows, an even and full stream; the sky and its clouds are capital, the distance could hardly be truer or more tender.

Mr. P. Graham is at his best when he has an unhackneyed subject. His large landscape, No. 279, gives with striking energy a view of a rocky pass between grim hillsides, when dense white vapours sweep along the valley, and their side casts a threatening shadow, while the other side catches the blinding light of the sun, and the crags are dashed with gloom or splendour. It is a striking and poetical theme, the effect is impressive and original, there is abundance of force, and, so far as the execution goes, much truth. Still there is a lack of research.—*Fading into Night* (310), by Mr. C. Stuart, is a grand North Wales subject, painted with sympathy, but not without artifices betraying the lamp, and some insincerity, especially in the foreground ferns and sward, which are almost worthy of Mr. A. MacCallum, beyond whom, in that respect, it would be hard indeed to go.—Very good, rich, and effective is Mr. W. H. M. Grimshaw's *The Reign of the Gorse* (335), golden and purple blossoms flushing, so to say, hillsides of withered grass. There should be more light in the sky, which is flat.—*The Morning Breeze* (451) of Mr. Colin Hunter is one of his most sympathetic views of the Scottish coast. Still its coarseness is exasperating, and the excess of paint shows the artist's heavy hand and his contempt for the taste of his admirers. It depicts a little bay, its hilly shore and water newly stirred after the calm of night. The subject is in itself excellent.—Mr. J. MacWhirter's *Constantinople and the Golden Horn* (457) illustrates the fine sense of colour he has recently developed, and is notable for clear, silvery, atmospheric tones and the wealth of sunlit hues. The distance is good and fine, the colour of the cypresses and other trees of the foreground is excellent, and they are in harmony with the picture as a whole, to which they give the effect of a clear atmosphere, while their sombreness increases its brilliancy. But the foreground proper lacks solidity, and the landscape in general is deficient in expansiveness, spaciousness, and dignity. Still it is a most charming work, though painted on much too large a scale. *The Fairy of the Glen* (557), a graceful birch tree in a sunlit garden, is a subject the painter has repeated ad nauseam. It seems to us somewhat less showy, better in light and colour, and more solidly drawn and painted than its predecessors. On

the other hand, its execution ill sustains examination. *Autumn* (562), by the same painter, is more acceptable, because it is a new combination of hackneyed elements and was painted with zest. The paint intrudes itself, but the sky and extreme distance are most delicate, and the coloration is bright and fresh.—Mr. G. H. Boughton's *Salmon River* (465) seems to be entirely due to the lamp; it is very painty, flat, and thin, and quite destitute of luminosity.

A fine seascape is Mr. W. L. Wyllie's *The Homeward-Bound Pennant* (394), a big ship in a calm harbour preparing to set sail, and flying a pennant of enormous length, with a large bladder attached to its extremity in true nautical style. The picture is luminous and harmonious, rich in colour, and in perfect keeping throughout. The treatment of the rigging against the sky is as fine as the painting of the sheeny surface of the water.—A striking conventional landscape, strongly contrasting with the last, is Mr. R. Noble's *The Linn Jaws* (549), a rocky view of a darkened stream flowing amid low limestone cliffs, and representing a richly hued autumnal twilight in a monochrome of deep brown and glowing greys. Accepting its peculiar treatment, the effect is very grand and solemn, but the sentiment is much injured by a stage coach crossing the bridge in the middle distance, and by the flatness and thinness of the sky. We like the picture much better than Mr. Noble's *Coming from Church* (719), which, nevertheless, has much merit.—Mr. P. Graham, whose mountain scene, No. 279, we have just admired, returns in "*Where wild waves lap*" (602) to hackneyed materials and threadbare sentiment. The handling is mechanical, and there is too much paint.—Terribly hackneyed, mannered, and painty is Mr. B. W. Leader's *Sabrina's Stream* (654), the calm Severn, its low banks, massive elms, wide meadows, a church, and a still sunny evening effect. It is very pretty and mechanical to an extreme degree, and is particularly offensive from its pretending to be true. The best part is the deftly sketched barge at the side of the river. *Cambria's Coast* (480), a hazy soft effect of light on sandy dunes, steep hills, and a wild shore, although the subject is finer and much less hackneyed, is open to the same technical criticism. *The Dawn of an Autumn Day* (662) is of the same technical type, but it is not so unpleasant, for there is something charming about its golden flash on the tree-tops beside a stream, and the night mists drifting to the distance. *The Incoming Tide* (1162) interests us by virtue of its subject, new to the painter, and wearies us with its shallowness and mechanical art.—*The Condemned* (663) of Mr. W. E. Norton renders happily the effect of a white calm. It is good, broad, expressive, and true.—*The Evening* (718) of Mr. E. Nichol is a fine Corot-like picture, painted with real feeling for silvery light on a marsh and water: a sketch of high quality.—*The Harbour Bar* (756), a Cornish estuary at twilight, fishermen going out to the bay in still summer weather, their lanterns lit and dark sails distinct against the nacreous and silvery sea, is very broad, fine, and good. The work of Mr. Adrian Stokes, it divides the palm with his capital contribution to the New Gallery, which we have already praised. Even more than that work it is a happy example of the advantage an Englishman may reap by studying in the great school of French landscape painting, of which it may be accepted as an apt specimen.

No. 810, *Some of Nature's Gifts*, flowers and fruit, by Mr. S. Potter, being solid and bright, is very good indeed.—*Flowers that Bloom in the Spring* (849), by Miss C. W. Armstead, are nicely grouped and carefully drawn, with a pleasant sense of colour and light. Miss Armstead should aim at purer and clearer tints.—*The Oranges* (886) of Miss C. Wood are vigorous, luminous, brilliant, and well composed.—*The Green Pastures* (1101) of Mr. E. Elliot, flat

land in grey daylight and under a silvery sky, a capital picture, is sincere and broad.—*Wallerbrook Bridge* (1123), by Mr. H. A. Olivier, a rude stone slab placed athwart a wild Dartmoor stream and in the front of a long grey vista between low hills, is evidently so masculine, sincere, and bright that it deserved a better place than over a door.—Firm, crisp, and full of light and colour, a little hard withal, is the Earl of Carlisle's finely drawn and severe view of *The Alban Hills, from the Palace of S. Severus* (1151).—Another landscape in a choice classic taste is Mr. M. R. Corbett's *On the Tuscan Coast* (1154), which we cannot praise more highly than by saying it is one of his best pictures.—*The Disabled Vessel in the Channel* (1205), by Mr. J. Fraser, seems to deserve a better place; it is a good and sincere seapiece.—*The Road by the Sea* (1187), by Mr. C. W. Wyllie, is a charming study of nature enhanced by true and rich colouring, deftly and harmoniously dealt with.—Among other good and sound landscapes here are Mr. P. M. Feeney's "*An iron coast and angry waves*" (1209), in North Cornwall; Mr. T. Huson's "*When seas are fair*" (1179); Mr. J. Kay's *Towing into Harbour* (1189); Mr. A. L. Vernon's *Ecclesbourne Glen* (1194); Mr. P. Belgrave's *Sunset in the New Forest* (1200), and his *Coombe Valley* (1232); and Mr. K. Mackenzie's *Playground of the Sea* (1222), sands under a cloud shadow, with a gleam flying towards the hills, where dense vapours load the sky. There is fine sense of nature in the painting of the shadow. See likewise *On the Shores of Kintyre* (1244), by this accomplished and sympathetic Scottish landscape painter.

The Water-Colour Room is occupied by a collection of examples such as we have not seen there before by living artists. The landscapes are not greatly inferior to those in the exhibition of the Old Water-Colour Society, while the studies of human character, passion, and beauty are more interesting and, as a whole, better worth seeing. In successful life-size pictures from life the "Old Society" is not rich, and the Academy will, if it goes on as it has been doing of late, soon surpass the minor society. We take the best things in the order of the Catalogue. *The Peace* (1269) of Mr. J. Ehrke depicts with force and pathos a bold effect. The light and colouring of the foliage are first rate.—Mr. Mottram's *Hazy Afternoon* (1270), with its turquoise, azure, and pale green sea breaking on the sand, is soft, pure, and rich. The boats are waiting for pilchards.—*The Castel Fusano* (1272) of Mr. H. A. Olivier, a pleasure with stately pines and wild herbage; is carefully and strongly drawn, and instinct with a noble sentiment. It is a little black in the shadows.—*The Chrysanthemums* (1271) of Mr. J. Paterson, in a green vase, is deftly and firmly drawn, and bright.—Mr. R. B. Nisbet's *Morning at an East Coast Fishing Village* (1278), a little harbour, is strong in colour and good in tone, while the sky is capital.

The Siesta (1279) of Mr. R. Barber, a half-length, nearly life-size figure of a lady in white resting on a couch of white linen and a pillow, is admirably painted, and drawn with a searching and accomplished hand. The modelling is highly artistic and sound. The artist has made fine use of the golden and rosy carnations, and warm rich white in juxtaposition.—Masterly and strong is Mr. T. B. Hardy's *The First Boat in from the Mackerel Fishing* (1280); still the style is rather old-fashioned, and the shadows, being blackish, betray the lamp.—Mr. B. W. Spiers's "*As in a looking-glass*" (1288), books and bric-à-brac, is hard. There is no chiaroscuro in it, but it is exquisitely finished, bright, pure, and well drawn.—Mr. H. Darvall's *After Sunset, Venice* (1290), is an original and impressive effect. The colour is broad and good.—*In Little Fauntleroy's Birthday Present* (1295), by Mr. A. W. Strutt, a boy choosing a pony, the figures of men and animals are excellent, but the well-finished background is obtrusive and damages

them.—Delicate and finished, very bright and pure, is Miss C. J. Atkins's elaborate picture of a comely old lady, which has unluckily been polished out of breadth and simplicity. The pathetic expression is sympathetically painted. It is called *Age is a Time of Peace* (1299).—*The Woodland Melody* (1306) of Mr. J. Fullwood is masterly and highly artistic.—Mr. R. H. Carter's "*At winter's chilly touch doth golden autumn yield*" (1307), snow-clad hills and a calm lake, is a little scenic, but finely painted and good throughout.—*The Mill Stream* (1310) of Mr. O. Rickatson, the sky being brassy and thin, is warm, broad, and soft.

The Sunflowers and Hollyhocks (1315) of Miss K. Haylar is exquisitely finished, with solidity, firmness, and brightness.—*After Rain* (1316), by Mr. W. F. Stocks, is capital.—*Stream, Winter* (1323), by Mr. L. Fosbrooke, jun., is modest, delicate, and tender.—Among the best examples of its kind here is Mr. C. I'Anson's *Evening at Christchurch Ferry* (1327); it is rich, brilliant, and broad; the poplars are weak, but the water is first rate, and all we could desire.—*The Flower Study* (1326) of Mr. C. Poole is very rich, strong in colour, and harmonious throughout.—*The Cornish harbour in sunlight* which Mr. H. M. Rheam calls *A Calm Evening* (1330) is bright and pure.—*The Cattle* (1333) of Miss M. A. Butler in a meadow at autumn is also bright, and is most crisply touched.—*Carnations* (1334), by Miss E. Waterhouse, is sumptuous and rich in tone and colour.—A sunlit vista of a street of cottages, by Mr. F. C. Price, called *Dorchester, Oxon* (1335), is very primitive and simple, bright, and firm.—Mr. H. Goodwin's *Oriel Quad* (1348), a "blot," has style, colour, and clever draughtsmanship of the picturesque sort.—*Evening Red* (1358) comes from Mr. R. B. Nisbet, and exhibits a solemn effect with rich colour.—*Stonehenge* (1368), by Mr. C. Poole, is extremely true, solid, and firm in handling.—Although it is a little flat and the trees need modelling, *Nature's Cathedral Aisle* (1369), by Mr. J. T. Watts, a vista of grey beech trunks in an avenue, is decidedly good and sympathetic.—*St. Clare Marsh* (1371), by Mr. F. A. Verner, a grand and lurid sunset over a flat, is to be admired.—*The Winter Scene* (1376) of Miss E. Young, a picture of snow touched with a free, firm, and artistic brush, is capital, and ought to be "carried further."—Mr. B. Cooper's "*When the lengthening shadows fall*" (1386), painted in a masterly, broad, and telling manner, is a little crude, but its powerful and true colour deserves praise.—*The Crimson of the Sunset Sky* (1387), by Mr. W. F. Stocks, a fierce and lurid glare behind dark blue-green pines, is intensely effective.—Mr. A. O. Townend's *Moonrise, Bristol Harbour* (1396), is a solemn and broad effect, and the rich colour has been capitally studied.

Bell and Dorothy (1398), by Mr. E. R. Hughes, is an awkward composition, and the contrasts of colour in the green-clad child and the red curtain behind her are inharmonious. Otherwise it is painted in a highly accomplished, broad, and delicate manner, the faces are finely drawn and modelled, and the artist shows a sound sense of light and shade. Systematic training and a logical habit of mind would have made of Mr. Hughes a finer artist. It is strange that one so accomplished, skilful, and sincere should fail to see the great errors of this very creditable picture.—Mr. H. Sykes calls No. 1411 *A Reverie*, because it represents a Spanish damsel in a mantilla. It may be praised for wealth of colour, breadth, and vigorous drawing. It is remarkable for successful management of a great proportion of black.—Mr. H. Vos, who painted *A Room in the Brussels Almshouse for Women* (1420), inherits much of the feeling of his countrymen for tone, colour, and character. His picture is excellent in all these respects.—*Summer Time* (1422), by Miss M. E. Butler, flowers in a jug, is very remarkable indeed for its delicacy, finish, solidity, and good and sound drawing.—*The Love*

Letter (1432) of Mr. H. Copping is painted with brilliancy, clearness, and solidity. The face of the ruddy country girl is nice.—Mr. C. S. Mottram's *Flow Tide, Land's End* (1446), although rather woolly, is strong and rich in colour and tone; the sea among the rocks and the receding bastions of the cliffs, above all the water, are of the best kind.—Mr. A. Hartland's *Brown Bog of Allen* (1449) is strong, perhaps too strong, in colour, and effective.—Mr. N. Dawson's *Cornish Shore* (1477) deserves praise for the colour of the surges of pure blue charged with white and the tone of the distant cliffs.—Mr. E. A. Rowe's *The Quay, Boscastle* (1485), is well drawn, bright, but rather hard.—*Caught in the Tide* (1498), by Mr. A. M. Rossi, comprises well-designed and cleverly drawn figures of little girls standing on rocks in a strong breeze, and struggling with a boisterous wind. It is most spirited and able.—A good and poetic sky will be found in Mr. H. Coutts's *Clyde from Arran* (1502).—The *Haytime* (1500) of Mr. R. B. Nisbet is fine in its rainy effect over meadows and a stream.—Miss K. M. Whitley's *Study of Fossils and Minerals* (1530) is, like other examples of her delicate, laborious, and faithful touch, exquisitely finished and solid, an example of the minutest execution.—*A Wandering Minstrel* (1531), by Mr. J. E. Goodall, is a clever picture of a Nubian in Cairo with a rude lyre.—Solid, bright, and firmly and well drawn is Mr. T. Jones's *Harrow, from Mill Hill* (1536).—*A Study of Colour* (1537), by Miss M. Stevens, peacock's feathers, a butterfly, and a humming bird, is most brilliant in colour and exquisitely finished and drawn.—Mr. R. P. Spiers's *Interior of the Arena, Nîmes* (1555), a good architectural study, has several excellent qualities.—No. 10, *Downing Street* (1556), by Mr. P. Norman, is solid, admirably drawn, and beautiful in colour and tone.

The miniatures are but just good enough to show that a charming art is still alive amongst us, but not so flourishing as it used to be. We cannot say any one of them is above the average in beauty. The most meritorious, so far as we observed, are Miss A. Dixon's *Lord H. W. Grosvenor* (1604), *Eileen* (1605), a very pretty instance in her best taste, and her *Mrs. Colt* (1606); Mr. C. Turrell's *Nellie* (1590) and Mrs. C. Vanderbilt (1585); Mr. H. Gray's *Robert* (1596); Miss C. E. Howard's *Mrs. Dawson* (1609); Miss A. Ricketts's *Three Little Maids* (1625), which is deliciously bright and tasteful; Miss A. James's *Esther* (1645) and *Gladys* (1669), the latter very fine indeed; Mr. E. Tayler's *Outley* (1644); Miss Webbing's *Mrs. Wellesley* (1639); Miss A. Howard's *Elsie* (1657); Mr. E. Tayler's *Lady Cremorne* (1666); and Miss F. H. M. Keller's *Miss Litchfield* (1674).

We turn to the Black and White Room with exceptional pleasure, because, although the drawings proper are less valuable than usual, the etchings and engravings prove the flourishing condition of the art at this moment. We take the best examples in numerical order. Mr. F. Slocombe's *Yorkshire Lane* (1679) is first rate, though rather flat and black.—Mr. H. Ponther's *Village Fishmonger* (1680) is rich in colour and Rembrandtish.—Mr. R. W. Macbeth's *The Tapestry Workers* (1683) is a translation of Velazquez into "broad Scotch," that is, it is strong, distinct, and rich in tone and colour, but somewhat mannered, heavy, and coarse.—Mr. D. Law's *Child Harold's Pilgrimage* (1686) is in a very pretty style.—We like *Amiens Cathedral* (1687), by Mr. E. Slocombe, and Mr. H. Dickson's *Hesperia* (1688), which is a good and strong version of Mr. F. Dicksee's only first-rate picture.—Mr. W. L. Wyllie's *Highway of Nations* (1689) proves him to be almost as able with the needle as with the brush.—Mr. R. W. Macbeth's *Surrender of Breda*, after Velazquez (1693), is far from successful, being heavy, black, and lightless, a very coarse and crude version of an enormously difficult picture which demanded a finer taste and more leisure than the etcher could or would command.—Mr. Finnie's

Original Mezzotint (1692) is artistic and good.—M. F. Laguillermie's *Beatrice Cusance*, after Van Dyck (1696), is a good and apt rendering, full of tone and colour, but evidently needing reference to the original before it was finished.—Mr. R. W. Macbeth appears again, and more fortunately than before, as a student of an old master in the so-called *Garden of Love* (1703), after Titian, which is a little heavy and needlessly dark, but sumptuous, and full of tone and colour; the plump infants could hardly be more animated.—No. 1710, *The Court of the Bargello*, by Miss E. M. Bakewell, is crisply touched and bright.—Yet again we meet Mr. R. W. Macbeth in the rich and spirited *Portrait of a Sculptor* (1712), after Velazquez, which is almost firm and masculine enough to redeem its blackness and the work of a hand at once too heavy and too hasty. If we might presume to counsel this capital artist we should advise him to attempt less, to take fewer commissions, and spend more time in doing himself justice.—Mr. H. Macbeth-Raeburn's *Wind on the Wold* (1711), after G. Mason, is rich, energetic, and spirited enough, and lacks only a little of Mason's refinement.—M. A. Gravier worked capably, with solidity and skilful definition, in "*When the evening sun is low*" (1718), after Mr. J. E. Grace.—We have already expressed qualified admiration of Mr. M. Menpes's *Banquet of the Officers of St. Adrian*, after F. Hals (1717).—Mr. F. Short's *Orpheus and Eurydice* (1720) is a finely toned, rich, and energetic rendering of Mr. Watts's picture.—The *Waiting* (1727) of Mr. A. D. McCormick has good tone and a just effect.—M. E. Colarossi's *Italian Girl* (1729), after M. L. Leloir, is delicate and brilliant, and distinguished by its crisp and bright touch.—The *Venice* (1739) of Mr. W. Ball is clear and firm, and has abundance of air; while Mr. L. Lowenstam's *Well-known Footsteps* (1741), after Mr. Alma Tadema, is one of his best plates and a capital rendering of the original.—We enjoy the *Still Evening*, after Mr. W. Anderson's picture (1738), by M. P. Mallet.—The *Night Watch*, after Rembrandt (1694), by M. C. Waltner, is a noble piece.—We have already praised *Amiens Cathedral* (1687), by Mr. Slocombe, and we can also praise its companion, *Rouen Cathedral* (1695).—M. L. Flameng's *Death crowning Innocence* (1774) is one of the finest translations of Mr. Watts.—We can recommend the attentive examination of the following accomplished examples: Mr. F. Sternberg's *T. Hawksley, F.R.S.* (1782); *Letty* (1783), after Sir F. Leighton, by Mr. J. D. Miller, a most accomplished draughtsman with an extremely elegant touch and sense of colour; *The Parson's Daughter*, after Romney in the National Gallery (1785), by Mr. G. Robinson; *Patty*, after Mr. G. D. Leslie (1786), by Mr. A. V. Haylar; *A Schoolgirl*, after Mr. Fildes (1789), by Mr. S. Bridgwater; *The Princess Sophia*, after Hoppner (1803), by Mr. G. Robinson, and *The Princess Mary* (1810), after the same, by the same; Mr. F. Staurope's *Trust* (1813), after Mr. C. B. Barber; *Wintry Wind*, after E. Ellis (1809), by Mr. A. V. Haylar; M. A. Lamotte's *Les États Généraux* (1806), a brilliant piece of pure line; and Mr. T. G. Appleton's charming *Miss F. Kemble*, after Lawrence (1812).—We can also praise *The Curfew* (1685), an aquatint, by Mr. F. Short; and Mr. W. L. Wyllie's *Towing up the Waal* (1697).

Among the drawings in chalks, &c., we must not overlook "*For those in peril on the sea*" (1770), by Mr. A. J. Gaskin, which has strong pathos; the *Parnell Commission* (1765), sketches of heads, which are distinctly clever, by Mr. F. Pegram; and Mr. L. Sambourne's *Designs for the Months of 1889* (1766), made for *Punch's Almanac*, which are also clever.

This, the only exhibition of sculpture in England, proves that the art has made great strides since the Academy improved the space devoted to it. It is a fact to be remembered that whenever additional accommodation has been provided at Burlington House, the result has

been equally gratifying. When the Academicians cover over the quadrangle before their door and fill it with statues and shrubs, doubtless the sculptors will respond by doing yet better work. At present we must be content with a running comment on the best collection of the statuary of the day in England. Mr. Woolner's fine *Sir J. Whitworth* (2046) and the *Rev. Coutts Trotter* (2039); Mr. Armstead's *Lieut. Waghorn*, for Chatham (2032), the *Late Rev. B. Webb* (2138), *Miss Lottie Armstead* (2059), which is in an unfavourable light, and the late *Mrs. Craik* (2180); and Mr. E. O. Ford's *Singer* (2195), we have already mentioned with high praise. The visitor who will allow for the effect of differences of lighting due to changed position will find we have not overrated these works.—We admire the spirit of Mr. E. Nicholls's *Medieval Minstrel* (2048), who is full of character; the graceful naturalness and simplicity of the naked maiden, *Hesitation* (2051), who dips her foot in a stream (it is by Mr. W. Tyler); and the small version of Mr. Thornycroft's *Teucer* (2056), which differs, if at all, but slightly from the statue.—The *Volumnia* (2062) of Miss A. H. Hunt has an obvious source; it is a beautiful head, finished like a cast from nature; see the lips where the fine edge of the thicker skin meets the thinner skin.—The *Medallions in Coloured Wax* (2066 and 2067), by the Misses E. and N. Casella respectively, are pretty and delicate specimens of a revived art, miniatures in low relief, fully coloured after nature, with backgrounds and dresses to match.—*My Sister* (2073), a head by Miss I. J. Salaman, may be praised for its lively expression, character, and refinement, and especially for a spirited and neat technique.—Mr. H. Thornycroft's *Death of Gordon at Khartoum* (2074) has only commonplace veracity, though some of the savages are spirited.

Mr. A. Gilbert's studies after nature, unlike his poetic designs, are naturalistic to a degree. We may say this of his bust of the well-known artist J. S. Clayton, Esq. (2081), whose posterity must take it from us that it is the reverse of flattering, though strong in a crude way, vigorously modelled, and full of character—in fact, a merciless likeness. Indeed it is almost coarse.—Mr. E. O. Ford's busts of the Lord and Lady Mayoress, Nos. 2083 and 2085, are sincere and lifelike, and the modelling is sound and excellent.—On the other hand, Sir E. Boehm's *The late F. Holl* (2084), although a good likeness of the painter many years ago, is weak and demonstrative, very feeble in execution and empty in modelling.—Mr. G. Lawson's *G. Webster, Esq.* (2086), is solid and respectable; it possesses character, but less vigour than is common with the able sculptor.—Bold, skilful, and like is Mr. W. R. Ingram's capital portrait bust of *H. S. Marks, Esq.* (2087).—The *Boy's Head* (2089), by Mr. H. A. Pegram, is pretty and simple.—The expression of *Mrs. L. K. Young* (2096), by Signor G. Carnevale, is sentimental, but the handling is skilful.—Intense veracity and great care mark Mr. R. H. A. Willis's *Study of Age* (2118), an ugly bust. Age may be, and often is, beautiful. Will the sculptor next year essay to show us this?—A good head is Miss M. Grant's *Hon. Lyman Bass* (2127), which is masculine, without swagger.—*At the Fountain* (2135) was cleverly designed and deftly modelled: a boy holds a vase at a jet of water. It is by M. A. van Beurden.—*W. Glassby, Esq.* (2137), by Mr. E. Lanteri, is expressive and handled with skill.—A skilful sculptor like Mr. G. Simonds could surely have read in Mr. W. Crane's face something nobler than the presumptuous dogmatic look he has given to the bust numbered 2141.

Capital execution, freedom, and spirit mark Mr. A. Gilbert's *G. F. Watts, Esq., R.A.* (2153), but the meditative look characteristic of Mr. Watts is absent.—Mr. W. H. Prosser's *Study of a Head* (2159) is distinctly good and energetic.—There is also some energy in Mr. S.

Fry's *L'Éveillé* (2171), a female nudity standing and stretching her limbs, but the forms are clumsy.—No. 2187 is Mr. W. B. Richmond's heroic figure walking with a staff across his shoulders. This so-called *Arcadian Shepherd* moves like a herald of the sun, and his attitude and expression, if rather academical, are full of movement and life. Masculine and vigorous beyond the artist's wont, its only defect is, we think, an excess of muscular action and strain in the design, especially in the torso. An honourable piece of work, it is carefully carried out, solid and learned.—Mr. T. Brock's *Genius of Poetry* (2188) is of a higher class, and even of an abler order of execution than anything we remember of his before. The look of thought upon the face is genuinely inspired.—No. 2190, by Mr. Birch, represents the martyrdom of Margaret Wilson by drowning in the Solway. The design is weak, but the fine modelling of the bust and arms deserves notice.—A most masculine and passionate design is that of Mr. H. Bates's *Hounds in Leash* (2192). The execution is rough, but neither rude nor ignorant. We hoped to see a life-size female nudity from this excellent sculptor, who is master of his art.—No. 2193, Mr. A. Atkinson's statue of a boy intently reading, here called *Study*, we saw before on a small scale. The design of the attitude, air, and expression is first rate, and we rejoice in seeing a good work thus well carried out.—In Mr. Whitehead's statue of *G. Stephenson meditating on the Locomotive* (2016) the expression is suitable, and the face is very good.—The *British Guardsman* of 1818 (2018) belongs to the group at Hyde Park Corner, and is the work of Sir E. Boehm; like its neighbour, a member of the same group, *The Enniskillen Dragoon* of 1815 (2041), it is respectably commonplace.—Mr. G. Lawson's *Bequeathed by Bleeding Sire to Son* (2023) is a capital design. The attitude is eager and earnest, and so is the expression. But the modelling, especially of the legs, is very unsatisfactory and rough.—The *Truth and Justice* (2025) of Mr. W. R. Stephens, a lunette, is exceedingly simple and sincere.—*Alderman Taylor* (2037) comes from Mr. W. G. John, and is tolerably good. As it is destined for a municipal museum, it seems odd that the Corporation should be called upon to pay for a statue of one of its aldermen, as if they were a mutual admiration society.—The bust of *Sir J. Fowler* (2040), by Mr. D. W. Stevenson, is decidedly good and like the original.

The architectural drawings possess a somewhat greater amount of interest than usual for the world at large, because those members of the profession who contribute have vouchsafed to exhibit a larger number of perspectives, and fewer of those elevations which are supposed to be beyond the comprehension of ignorant outsiders. We could never understand why so large a proportion of drawings of architectural subjects which are pictures are admitted into this room when they should appear in that appropriated to water colours, if anywhere. Among the instances of architecture pure and simple we have studied with pleasure Mr. R. W. Edis's *Views in Hall, Byrkley* (1816), a good and sumptuous work, which would doubtless gain in repose with light and shade.—Messrs. E. George and Peto's *Houses at Ascot, &c.* (1817), are very grave and simple.—No. 1818, Mr. E. R. Robson's *New Library of the People's Palace*, is far indeed from being his best work; it is overlaid with inappropriate ornament, which at the same time is not intrinsically good. The absurd frontispieces or encadrements of the windows above the bookcases are the most unlucky features, unless the tasteless roof be worse.—The *New House, Queen's Gate* (1820), by Mr. M. Macartney, is good and suitable, a capital example of an excellent kind of architecture which has been lately introduced into London.—Mr. H. Holiday's decoration "*Of such is the kingdom of heaven*" (1824) is a tame design which, though it has many elegant parts, and may be

praised for well-studied draperies, graceful figures, and sweet faces, possesses not an iota of fibre or movement.—The dormers in Mr. J. J. Stevenson's *Cheniston House* (1828) are simply hideous, and the ground-floor windows are ugly. The composition has some merit, but nowhere rises above mediocrity. We have seen much better work by Mr. Stevenson. No. 1842 is his No. 1, *Fitzjohn's Avenue*, which, as a whole, is capital, although to stick the rectangular bay-window at the angle of the house is, with such proportions as these, a piece of perverse taste damaging to the rest of the building. It looks ill and composes worse.—The *Building for the Chartered Accountants* (1838), by Mr. J. Belcher, is decidedly good, and would, it seems to us, gain greatly if the cornice were bolder and larger.—No. 1852 is a happy and tasteful design for the decoration of the *Side of a Billiard Room*, by Mr. G. Aitchison, being, like most of his productions, rich, yet simple, effective, and chaste.—Very good indeed is *Two Shops* (1850), by Messrs. Lewin, Sharp, and Arpin, a work new and full of character.—Mr. R. W. Sampson's pseudo-classic design for a *Covered Bridge* (1860) is elegant, though the pediment is too big.—*St. Clare's Church* (1910), by Mr. L. Stokes, is good and dignified.—A picturesque, yet not undignified design is Mr. T. E. Pryce's *New Church, Barmouth* (1921).—No. 1930 is Mr. Eastwood's more than usually vigorous and original *Staircase Decoration*. Much would depend on the working out of this design, which shows how, with good taste, it is easy to combine Greek and quasi-Japanese motives.—Mr. Pearson in his *New Buildings, University Library, Cambridge* (1967), though his design has some merits, has, generally speaking, striven to be irregular (and therefore picturesque?), and failed to retain simplicity and elegance.—Among the drawings of unquestionable merits, but containing nothing that is novel or beyond the average attainment of their authors, are Mr. J. Brooks's *Chapel of St. John, Liverpool Cathedral* (1918), and *Parsonage* (1841); Mr. Sedding's *Nave Arcade* (1815); Mr. B. Champneys's *Stonefold Church* (1826) and *Newnham College* (1827); Mr. Cubitt's *Chapel at Jesmond* (1866); and Sir A. W. Blomfield's *Church of St. James* (1888).

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following, from various collections. Pictures: A. Schreyer, Arab Horsemen, 420*l.* S. E. Waller, Home, 215*l.* J. Israëls, Seaweed Gatherers, 152*l.*; Age and Infancy, 477*l.* W. L. Wyllie, The Port of London, 225*l.* T. Webster, The Impenitent, 152*l.*; The Wreck Ashore, 179*l.* M. Stone, "Le Roi est mort; vive le Roi!" 174*l.*; Sunshine and Shadow, 215*l.* E. Long, Billenting in Cadiz, 210*l.* D. Roberts, Jerusalem, looking South, 262*l.* Rosa Bonheur, A Grand Landscape, with a group of six Breton oxen at pasture, 2,625*l.* This picture, originally in Brunel's collection, was bought in. T. Faed, Music hath Charms, 430*l.* W. Q. Orchardson, Monsieur et Madame, 257*l.* F. D. Hardy, The Wedding Dress, 152*l.* E. W. Cooke, The Zuyder Zee, Fishing Craft, 210*l.* W. P. Frith, The Race for Wealth, 787*l.* C. E. Perugini, A Girl Reading, 220*l.* P. Graham, A Highland Drover, 525*l.* J. Sant, Adversity, 472*l.* Drawing: D. H. McKewan, Durham, 120*l.* The striking fall in the price of David Roberts's picture, which in Mr. Naylor's sale fetched nearly 900*l.*, is significant of the change in the estimate formed of Roberts—a change we always predicted. The fall, however, it is fair to say, was not confined to the Robertses. Three small pictures by Egg, called "Past and Present," which at the artist's sale fetched nearly 350*l.*, went for 31*l.* 10*s.*; and Mr. Long's work mentioned above had sold at the Hermon sale for a good deal more than double what it fetched on Saturday.

Jus-3rt Gossy.

MESSRS. CHRISTIE, MANSON & WOODS will sell on the 15th of July the remaining works of the late Paul Rajon, including *remarque* and other proofs and scarce prints by him, together with a few drawings by his friends.

THE private view of the exhibition of the Dudley Gallery Art Society occurred on Thursday last.

THE Salon closes to-day (Saturday) definitively, a week earlier than usual. Some of the French journals announced this event for the 20th inst. It is understood that, owing to the greater exhibition, this has been a comparatively unprofitable season for the Société des Artistes Français, who now manage the Salon.

THE death of M. Félix Taylor, son of Baron Taylor, a well-reputed writer on art and founder of benevolent artistic societies, occurred last week in Paris.

ON Wednesday last week a monument to Friedrich Theodore Vischer was unveiled in the Protestant burial ground at Gmünden. It consists of a rough block of unchiselled stone, a part of which contains a medallion likeness of Vischer, with the name of his birthplace, Ludwigsburg, and the date of his birth and death. The inscription "*Vitam, non mortem recogita*," was selected by his son Robert, as characteristic of the manner in which life and work were viewed by the great "Aesthetiker."

IMPORTANT discoveries have been made by the Italians on the site of Adulis, near Zula, in Africa, where in the sixth century the monk Cosmas Indicopleustes found the Marmor Adulitanum published in the "Corpus Inscriptionum Græcarum," which records the conquests of Ptolemy Euergetes. So far the report speaks of the columns of some public building and of ancient coins.

M. DOUBLET reports from Delos that in the Temple of Serapis have been found many ex-votos to this god and to the goddess Hagna, and a large opistograph inscription of the time of the Archon Calodiceus (B.C. 275), containing an inventory of the temple. Five other pedestals for votive gifts were found to the east of the Temple of Apollo, and six decrees of *prozenia*, with various fragmentary inscriptions, two of which are ancient, one being *stiochedon* and the other *boustrophedon*.

At Capua an archaic Latin inscription of great importance has been found, as it belongs to the decrees of the *magistri* of the *pagi campani*, and dates from the second consulate of Cneus Papirius Carbo, of the year of Rome 670. From Sicily the Italian Government has learnt by telegraph that an altar and a large building of Greek style have been discovered behind the Propylæa, surnamed of Gaggera, at Selinunte (ancient Selinus).

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—"Don Giovanni," "Roméo et Juliette," "Lohengrin," "Les Huguenots," "HER MAJESTY'S."—Faust, "L'Elisir d'Amore," "Trovatore."

THE performance of "Don Giovanni" at Covent Garden on Thursday last week was chiefly noteworthy for the perfection of the orchestra in Mozart's accompaniments. Signor Arditi conducted, and may be congratulated on a well-earned triumph. If the cast was by no means perfect, several of the characters had capable representatives. Signor F. d'Andrade as the Don, Madame Fürsch-Madi as Donna Anna, Mlle. Van Zandt as Zerlina, and Madame Valda as Elvira were all commendable. M. Lestellier has spoilt his naturally light tenor organ by forcing it, and his rendering of "Il mio tesoro" was devoid of charm.

The experiment of performing Gounod's 'Roméo et Juliette' in French seems likely to prove an enduring success, thanks to the great care expended by Mr. Harris on the production. The work has certainly never before been presented with the same completeness that it was on Saturday last, every part having an able exponent, while the mounting was, on the whole, superior to that at the Paris Opéra. Unfortunately the choral prologue, with the tableau of the principal characters, which was given for the first time, suffered by reason of the faulty intonation of the chorus; but the new *finale* to the third act is a decided improvement, though musically it is extremely simple. M. Jean de Reszke is distinguished in manner and vocally perfect as Romeo. Not since Mario's best days has the Covent Garden stage witnessed an embodiment so full of courtly dignity and at the same time genuine passion. Madame Melba as Juliet is better in the earlier part of the opera than in the scenes where the tragedy deepens. She sings the somewhat ridiculous waltz which Gounod has placed in the part of Shakespeare's heroine with neatness and charm, her only shortcoming being a lack of intensity in the later portion of the drama. Of the rest of the cast it is only necessary to say that M. Édouard de Reszke as the Friar, M. Montariol as Tybalt, M. Séguin as Capulet, M. Winogradoff as Mercutio, and Signor Castelmarty as the Duke were all fully equal to their duties. The *ensemble* was singularly fine, and if anything can rejuvenate Gounod's unequal opera it will be Mr. Harris's magnificent presentation.

Through the courtesy of M. Jean de Reszke, Mr. Barton McGuckin was afforded an opportunity of appearing in 'Lohengrin' on Monday, and fully sustained the reputation he had made in the character during Mr. Carl Rosa's last season at Drury Lane. The unaccustomed language did not seem to hamper him, and he sang well throughout the opera, and acted with becoming dignity. There was another change from the former cast, Signor Castelmarty appearing as the King with fair success.

'Les Huguenots' was performed for the first time on Tuesday with an extraordinarily fine cast, even stronger than that of 'Roméo et Juliette' on the previous Saturday. Fräulein Toni-Schlager, as soon as she had recovered from excusable nervousness, showed that her Viennese reputation had been justly earned. No more capable exponent of the trying rôle of Valentine has appeared since the death of Tietjens. Her middle register is somewhat thin and vibratory, but her lowest and highest notes are rich and powerful, and her acting is marked by great intelligence. Of M. Jean de Reszke as Raoul, Signor F. d'Andrade as Nevers, Miss Ella Russell as Marguerite, and Madame Scalchi as Urbain, it is only necessary to say that they played their respective parts as well as usual. M. Édouard de Reszke essayed the rôle of Marcel for the first time, and sang magnificently. M. Lassalle as Saint Bris was also unexceptionable, and the only blameworthy feature of the performance was the excessive loudness of the orchestra, a common defect when it is under the direction of Signor Mancinelli.

Very wisely the prices have been greatly reduced at Her Majesty's Theatre, as

the present company is not equal to the performance of the grand works now chiefly in the favour of the public. 'Faust,' however, was tolerably well represented on Thursday week, Mlle. Zélie de Lussan showing marked improvement as Marguerite, while Signor Palermi as Valentine proved himself an able vocalist. Signor Runcio as Faust was competent as usual, but the other members of the cast were somewhat weak, and the stage arrangements were certainly below the requirements of the present day.

The revival of such a hopelessly obsolete opera as Donizetti's 'L'Elisir d'Amore' on Saturday shows that the management is to some extent in the hands of the artists, and it should at once free itself from an influence which can only prove pernicious. Madame Gargano sang her trivial ditties extremely well, and Signor Vicini as Nemorino and Signor Caracciolo as Dulcamara were efficient. This is really all that need be said concerning the performance of a work that could now only prove acceptable on a small stage.

Little more than formal record is necessary concerning the performance of 'Il Trovatore' on Tuesday. Mlle. Dotti as Leonora, M. Warmuth as Manrico, Mlle. Tremelli as Azucena, and Signor Galassi as the Count were all fairly equal to their duties, and the rendering of Verdi's threadbare opera appeared to give satisfaction to a numerous audience.

Musicians of all Times. Compiled by David Baptie. (Curwen & Sons.)—In this closely printed volume appear some twelve thousand names, one or at the most two lines being accorded to each. Thus Beethoven and an obscure organist or ballad composer appear on equal terms. The industry of the compiler must have been extremely great, for his facts and dates, so far as it has been possible to test them, are surprisingly accurate. Whether it was worth while to include so many humble workers in the art who have not done, and are not likely to do, anything to save themselves from oblivion is open to question. At any rate, by reducing the number of his names Mr. Baptie might have dispensed with the abbreviations, which materially reduce the value of his work for purposes of quick reference. Opening the book at random we find the following, which is simply exasperating:—

"Schumann (Dr.), Robert Alexre. b. Zwickau, June 8, 1810, d. Enderich, July 29, 1856; theor. and crit. writ., voc. and inst. comp.

"Schumann (Mad.), née Clara Josephine Wieck, b. Leipzig, Sep. 13, 1819; wife of ab.; piante. and comp."

Musical Gossip.

SIR JOHN STAINER was appointed on Tuesday as Professor of Music at Oxford in place of the late Sir Frederick Ouseley. The feeling was, of course, universal that if he elected to offer himself as a candidate no other choice was possible, and the University is to be congratulated on an appointment which cannot fail to sustain and even enhance the prestige attaching to its musical diplomas.

CONCERTS have been numerous, but nothing has been done of a nature to demand lengthy criticism. On Thursday afternoon last week there were, however, two performances of the highest class. M. de Pachmann gave his second Chopin recital at St. James's Hall, and played the Sonata in B minor, the Ballade in A flat, the Polonaise in E flat minor, the Scherzo in B flat minor, and a number of smaller items, with the

exquisite touch and sensitiveness which render him the most acceptable interpreter of Chopin's works now before the public.

On the same afternoon the German *Lieder* singer Fräulein Hermine Spies gave a vocal recital at the Princes' Hall, and more than confirmed the extremely favourable opinion formed of her capabilities at the Richter Concert in the previous week. The perfection of her vocal method, the rare beauty of the voice itself, and the command of expression which enables her to pass from grave to gay without the slightest apparent effort, proclaim her an artist of no mean order; and her rendering of vocal gems by the greatest German masters was at once a revelation and a very enjoyable experience. Miss Ethel Bauer relieved the songs with her tastefully rendered pianoforte solos, but they were scarcely needed. Fräulein Spies will give a second recital at St. James's Hall on July 2nd, and she is certain of a large and sympathetic audience.

CHERUBINI's last Quartet in A minor, a bright and genial, though not otherwise remarkable work, was performed at Sir Charles Halle's concert on Friday last week. Beethoven's Sonata in F, Op. 54, Brahms's Sonata in D minor for piano and violin (for the second time), and Rheinberger's Quartet in E flat, Op. 38, were included in the programme.

On Saturday afternoon concerts were unusually numerous. At St. James's Hall Señor Sarasate appeared for the last time this season. He played Dr. Mackenzie's Concerto and Lalo's *Symphonie Espagnole*, and joined Miss Nettie Carpenter in a duet for violins of his own composition entitled 'Navarra.' It is not without character, but at best it can only be regarded as a show piece. The orchestral works in the programme were Beethoven's Symphony in F, No. 8, and the Overture to Lalo's opera 'Le Roi d'Ys.'

At the City of London School the students of the Guildhall School of Music gave an orchestral concert, the rendering of the first movement of Beethoven's 'Choral' Symphony and the Overture to 'Dinorah' by the orchestra of 110 performers being exceedingly creditable. Mr. Weist Hill has the faculty of impressing his own feeling concerning a composition on the performers under his direction, and this invaluable attribute in a conductor enables him to secure an intelligent rendering of even the most difficult works written for orchestra. Among the soloists, Miss Amy Porter, violincellist, and Miss Magdalena A'Bear, mezzo-soprano, were perhaps the most promising.

MR. MAPLESON's operatic and miscellaneous concert at the Albert Hall was only noteworthy for the first appearance of Madame Trebelli since her recent illness. Unfortunately her return to the concert platform proved to be decidedly premature, her intonation being painfully incorrect in a duet from 'Il Trovatore,' in which she was joined by Signor Runcio. Mr. W. Carter's choir and the orchestra of Her Majesty's Theatre took part in the concert.

MR. E. H. THORNE gave an excellent chamber concert at the Princes' Hall, being assisted by Signor Guerini, a capable violinist, and other artists. His programme included Bach's Concerto in D minor for two violins, Dr. Hubert Parry's Partita in D minor for violin and pianoforte, and Schumann's Quintet in E flat, Op. 44.

THE annual concerts of Mr. Charles Gardner, at Willis's Rooms, and of the students of Mr. Oscar Beringer's Academy for the Higher Development of Pianoforte Playing, at the Marlborough Rooms, also took place on Saturday afternoon.

A CHAMBER concert was given by the students of the Royal Academy of Music at St. James's Hall on Monday afternoon. The performances were generally characterized by a moderate degree of proficiency, no exceptional promise being evinced by any of the young pupils who

took part in the programme. The choir sang Weasley's magnificent anthem 'The Wilderness,' with as much effect as possible, considering that 151 sopranos and contraltos were matched against 25 tenors and basses.

THE principal items in the Richter Concert on Monday evening were Schubert's Symphony in C and the entire closing scene from 'Die Walküre.' The latter can only be fully appreciated by those who are familiar with 'Der Ring des Nibelungen,' and can, therefore, recognize the significance and beauty of the *Leitmotive* as they enter one upon another, and comment, as it were, upon the duologue of Wotan and Brünnhilde. Fräulein Fillunger and Herr Carl Mayer gave an exceedingly painstaking and conscientious reading of the duet, and it was received with enthusiastic applause. Schumann's 'Manfred' Overture and the Symphonic Variations in C of Dvorák were included in the programme.

TUESDAY'S and Wednesday's concerts were few and unimportant, but we may congratulate the Musical Guild on the successful termination of their first series on the latter day. The performances of these ex-students of the Royal College of Music have been characterized by a very high degree of merit, and they are fully justified in announcing a further series next winter, for which they should secure a more central concert-room.

CONCERTS, OPERAS, &c., NEXT WEEK.	
MON.	Mrs. M. A. Carlisle Carr's Concert, 3, Princes' Hall.
—	Señor Albeniz's Second Pianoforte Recital, 3, St. James's Hall.
—	Miss Amy Hickling and Miss Mabel Senior's Concert, 3, Colliard & Colliard's Rooms.
—	Messrs. Heath-Saunders and Harold Russell's Recital, 8, Steinway Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Royal Italian Opera, 8.30, 'La Traviata.'
TUES.	Canon Barker's Concert, 3, St. James's Hall.
—	Miss Von Levetzow and Mr. Ivan Watson's Recital, 3, Steinway Hall.
—	Mr. W. Ganz's Annual Concert, 3, Dudley House.
—	Miss Isaacson's Concert, 3, Princes' Hall.
—	Mlle. Le Brun's Matinée Musicale, 3, 47, Gloucester Square.
—	Herr Emil Bach's Concert, 8, St. James's Hall.
—	Misses Nellie and Kate Chaplin's Concert, 8, Princes' Hall.
—	Trinity College Students' Concert, 8, Princes' Hall.
—	Her Majesty's Theatre, 8.30, 'Rigoletto.'
—	Royal Italian Opera.
WED.	Mr. De Manby Serpison's Concert, 3, Princes' Hall.
—	Signor Tito Minelli's Annual Concert, 3, Steinway Hall.
—	Mr. Arnold Dolmetsch's Pupils' Orchestral Concert, 8.30, Steinway Hall.
—	Royal Italian Opera, 8, 'Carmen.'
—	Concert for the Benefit of Theosophic Literature, 8.15, Princes' Hall.
—	M. Jules Hollander's Concert, 8.30, Steinway Hall.
THURS.	Mr. Richard Biagore's Annual Concert, 3, Steinway Hall.
—	Concert in Aid of Princess Frederica's Convalescent Home, 3, Princes' Hall.
—	Royal Italian Opera.
—	Madame Collini's Concert, 9, St. James's Hall.
FRI.	Sir Charles Halle's Last Chamber Concert, 3, St. James's Hall.
—	Mr. Arthur Wellesley's Matinée, 3, St. James's Hall (Banqueting Room).
—	Royal Italian Opera.
SAT.	Mr. John Thomas's Annual Concert, 3, St. James's Hall.
—	Mr. Max Reinreich's Concert, 3, Princes' Hall.
—	Royal Italian Opera.

DRAMA

THE WEEK.

VAUDEVILLE.—Afternoon Performance: 'The Old Home,' Drama in Three Acts. By Robert Buchanan.

STRAND.—'Æsop's Fables,' a Farcical Comedy in Three Acts. By J. P. Hurst.

MR. BUCHANAN'S new drama is so far an *apologia* that it is a vindication of the views of modern society and some forms of modern teaching which Mr. Buchanan has been moved to put forward in letter form. It tells in a conventional manner a commonplace story, it has a certain measure of interest, and is spiced with some of the most malodorous slang of the day. Its story, not wholly unlike that of 'The Profligate,' even more nearly approaches that of 'Le Gendre de Monsieur Perrichon.' Sir Charles Fenton, a dissipated and silly, but not wholly corrupt baronet, has espoused for her money the daughter of Septimus Porter, a rich Australian. Once safely married he resumes his dissipations; introduces into his house fashionable friends, who, while he is making love to Mrs. Waldegrave, a former "flame," seek to corrupt his wife; resumes a career of gambling; and is so generally reckless that the Australian

money bags are inadequate to repair his fortunes. Happily for him, his wife thinks him worse than he is. When, accordingly, on the point of returning to Australia, she finds him able to acquit himself of a charge of seduction and desertion, she forgives him, and all ends well.

Familiar as all this is, it would not be ineffective but for one or two defects. In the first place, it is preachy. Mr. Buchanan insists on his views, and his didactic speeches are not only insincere, but dull. Some of the speeches he assigns his characters are whimsically extravagant, and the eulogium he pronounces on what the late Mr. Friswell elected to call "a soiled dove" is preposterous. All that this woman has done to justify commendation is to explain that one man and not another has been her seducer. In other scenes Mr. Buchanan, for the sake of giving actuality to what is a thesis as much as a play, introduces all the vulgarities of speech which frequenters of certain haunts and members of certain clubs are said to employ. Not a degraded form of speech does he spare us. "Oof" birds, games of "spoof," such expletives as "Great Scott!" and similar ribaldry or drivel are introduced into a play which has no element of farcical comedy. What purpose this is intended to serve or what aspects of recognizable life it embalms we are unable to say. It is, at least, unworthy. In one or two scenes Mr. Buchanan assigns his heroine some good lines denunciatory of modern shallowness and hypocrisy, and contrasting the man of the colonies with the so-called gentleman of the town. These, admirably spoken by Miss Winifred Emery, caught the public, and lifted the whole into success. Miss Marion Lea has a detestable part of an intriguing widow given to advocate the latest views as to the social enfranchisement of her sex. Mr. Thomas Thorne enacts with earnestness and vigour a rough colonial; and Mr. Cyril Maude plays a difficult character as a specimen of the latest form of *jeunesse caviée*—the term *dorée* cannot be applied. Mr. Garthorne, Miss Edith Bruce, Miss Fanny Robertson, and Miss Ella Bannister take part in an interpretation which, when the actors are familiar with their work, will leave little to be desired.

No direct reference is there in the new piece of Mr. Hurst, which on Wednesday at the Strand was the victim of extreme and not wholly merited hostility, to the famous Greek fabulist. Æsop Brooke, the hero of the piece, though a confirmed coward and a victim to chronic derangement of liver, is compelled by a ruse of his friend Horace Rudderkin to pass for a hero. For the fables narrated concerning him he is in no sense responsible. Some idea underlies a plot which is not more preposterous than that of farcical comedy in general, some comic scenes are brought about, and the whole, though trifling, might perhaps under less untoward conditions have escaped condemnation. This is the more easily conceivable since the acting generally was very droll, and in the case of Mr. Penley and Miss Alma Stanley excellent. A curious misinterpretation on the part of the gallery—who failed to see that false notes in a song given by two competent musicians were intentional,

and not involuntary, and who resented as incompetence what was, in fact, cleverness, perhaps misplaced—brought calamity, and the novelty fell, most probably not to rise again.

Dramatic Gossip.

MADAME GUNDERSEN, the Mrs. Siddons of the Norwegian stage, who, besides having played the chief parts of Shakspeare and Goethe, has created the most important rôles in Ibsen's and Björnson's dramas, is at present in London, accompanied by her colleague Miss Reimers, who has played prominent parts in the Scandinavian drama. They have been visiting the London theatres, and attended a morning performance of 'The Doll's House.'

IBSEN'S latest play is about to be published by Mr. Fisher Unwin. 'Fruen fra Havet' has been translated by Eleanor Marx-Aveling with the consent of the author, and is likely to be produced shortly in London.

A HITCH has occurred in the relations between the management of the Gaiety and Madame Sarah Bernhardt, in consequence of which the appearance of the tragedienne at the Gaiety is not to be anticipated. It is probable, however, that she may, in the course of next month, appear at the Lyceum, in which case she will, it is anticipated, play Lena Despard in a French version of 'As in a Looking-Glass.'

THIS evening, for the benefit of the Actors' Benevolent Fund, Mr. Irving appears at the Lyceum as Mathias in 'The Bells,' Mr. Toole plays John Grumley in 'Domestic Economy,' Mr. Sims Reeves is announced to sing, and M. Coquelin gives a monologue.

MRS. STEPHENS will take at the Shaftesbury Theatre, on the afternoon of July 9th, a farewell benefit, and will sustain a part in 'Truth,' the second act of which will be given. In her own line Mrs. Stephens will leave behind her no equal.

'DONELLAN,' by Lieut.-Col. P. R. Innes, produced last week at an afternoon performance at the Strand, tells a dramatic story in an inexperienced fashion. Its leading incident is true. Col. Innes has, however, burdened his piece with needless dances and so forth, and his opening scenes are slow and ineffective. Miss Emerson, Miss Maude Elmore, Mr. Luigi Lablache, and Mr. Forbes Dawson played the principal characters.

'A BROKEN SIXPENCE' is the title of a one-act play by G. Thompson and K. Sinclair, which has been added to the bill at Toole's Theatre. It is one of the many works founded on 'Auld Robin Gray,' and is fairly pathetic. Mr. C. M. Lowne plays the hero, who, after being reported dead, returns while the wedding bells of the heroine are still chiming. Mrs. Thompson shows tenderness as the heroine. Other parts are assigned to Miss Eva Moore, Miss Mary Brough, and Mr. C. E. Wilson.

'PHYLIS,' a new drama by Mrs. Hodgson Burnett, will be played at the Globe on the afternoon of Saturday next. Miss Alma Murray, Miss Rose Norreys, Mr. Conway, and Mr. Cautley will take part in the representation.

IN consequence of the success that has attended 'The Doll's House,' this piece of Ibsen's will be repeated for the week or two during which the Australian engagements of Miss Janet Achurch permit of her remaining.

FOR the benefit of Mr. Madison Morton on the 2nd of July at the Haymarket, 'London Assurance' will be given, with Mrs. Bernard Beere, Miss Kate Rorke, Mr. Beerbohm Tree, and Mr. Thorne in the principal parts.

TO CORRESPONDENTS.—C. A. W.—E. W.—S. R.—J. P.—M. P.—R. C. M.—R. M. W.—G. B. P.—H. H. S.—A. H.—C. A.—C. C. W.—received.

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